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MUSICAL COURIER

NEW YORK, THURSDAY,
October 26, 1916.

THE ATTACK ON THE INTERSTATE OPERA COMPANY

What Mrs. Butler, General Director, Replied to Some
Peculiar Statements

In the latest number of a musical weekly there appeared an article entitled "Interstate Opera Venture Suffers Chilly Reception," which contained what purported to be the result of an "investigation" made by representatives of the weekly pertaining to the affairs of the Interstate Grand Opera Company, the ambitious plans of which for its approaching first season were first announced in the MUSICAL COURIER of September 7 and have since been further detailed from time to time. The Interstate Opera Company is now a New York corporation, having been granted a charter by the State on the twentieth of October. Cora Stetson Butler, general director of the company, was seen by a MUSICAL COURIER representative in regard to the statements made in the article in question.

No Artist Financially Interested

Mrs. Butler denied that either Karl Jörn, one of the leading tenors of the company, or any other artist on its roster, has the slightest financial interest in the company.

Guarantees and Subscriptions

Mrs. Butler denied that she had discussed the subject of guarantors or subscribers with any representative of the weekly that published the article in question. She added that she never has given out and does not intend to give out the names of any of those who are supporting the company financially and that she is perfectly content to wait and let the financial conduct of the company show whether or not her claim to have ample backing is supported by facts.

Mr. Urban's Part

The article, stating that Mrs. Butler had said on September 26 that she had signed contracts with Joseph Urban to undertake the provision of scenery for the productions of the Interstate Opera Company, then contained the following telephone conversation held on October 16 between a representative of the weekly and Mr. Urban:

"Is it true that you have contracted to furnish all the scenery for the Interstate Opera Company?"

Mr. Urban replied, "I will be able to answer that question if you will call me up late tomorrow afternoon."

"Then the matter is not yet settled?"

"No, it is not yet settled," answered Mr. Urban.

The following letter received by Mrs. Butler on October 20 from Mr. Urban disposes of this part of the "evidence":

Mrs. C. Stetson Butler, Hotel Astor, New York City:

DEAR MRS. BUTLER—This afternoon I received five marked copies of . . . at the Knickerbocker Hotel and my offices at the Century Theatre, and I hasten to advise you of my surprise to find a false interpretation of my telephone conversation with a representative of this paper the first of the week. Since the signing of our contract on September 25th, your request for repertoire changes had not been finally settled on the 16th of October, I naturally answered to the inquirer, "the matter was unsettled," and am most sorry my simple answer was so wrongly interpreted.

Trusting you will understand my deep regret in the matter,

Very sincerely,

(Signed) JOSEPH URBAN.

A good part of the article is given up to quotations from "a person who is thoroughly conversant with musical affairs in Cleveland," from "a Cincinnati musician closely associated with Mr. Byron" (who is the Cincinnati representative of the Interstate Opera Company), and from "a close observer of musical conditions in Detroit." Mrs. Butler attaches to the statements by these anonymities as much importance as the world in general

(Continued on page 23)

PUCCINI BREAKS WITH RICORDI?

His Latest Work to Be Published by Sonzogno

In view of the very intimate relations which, according to report, have existed for many years past between the house of Ricordi and Giacomo Puccini, the composer, it is rather surprising to learn on the authority of the musical newspaper, Musica, published in Rome, that the newest work of the favorite Italian composer, "La Rondine," is to be issued by the rival Italian publishing firm of Sonzogno.

The work was originally commissioned by Fürstner, of Berlin, and was to have been a comic opera pure and simple. As Puccini worked on the idea, it developed into an opera, light in character but not to be classed as comic.

In contracting for the work, it is understood that Sonzogno guarantees Puccini against loss in any suit which Fürstner might bring against him for breach of contract after the war.

NORDICA MONEY FOR ATTORNEYS

Singer's Estate Pays Counsel Fees to Litigating
Lawyers

An allowance of \$11,250, or 5 per cent. of the net estate of Mme. Nordica Young, was awarded last week by Judge Rufus V. Lawrence in Freehold, N. J., to counsel representing George W. Young, the singer's husband, and other heirs who attempted to break her will.

The lawyers asked for a total of \$30,000 in fees. Mr. Young's attorneys, Lindabury, Depue & Faulks, of Newark, received \$4,000 in fees and \$219 for disbursements during the litigation.

Hartshorne, Inskey & Leake, of Jersey City, and Osborne & Astley, of Newark, representing other heirs, got \$4,250 and \$3,000, respectively. Allowances of \$2,800 were also made by the executors.

Thibaud's First American Appearance This Season

Jacques Thibaud, the French violinist, who arrived last week, has been released from duty at the front for a year by the French military authorities, and will spend his leave in America on a concert tour beginning Sunday evening, October 29, at the Manhattan Opera House. Mr. Thibaud was on the staff of the ill-fated General Gallieni, and was injured in an automobile accident and confined for several months in a military hospital. This will be the third visit of this artist to this country. On account of military duty, he was obliged to cancel a concert tour arranged for him in the fall of 1914. The evening on which Mr. Thibaud appears will be French in tone, with a program chosen from the French composers.

Frisco Orchestra May Have \$100,000

San Francisco, Cal., October 23, 1916.

According to the latest advices, it is probable that our symphony orchestra, Alfred Hertz, conductor, will have a \$100,000 guarantee fund instead of the \$60,000, as at first planned. It has been decided that the programs shall be identical for the performances Friday afternoons and the Sunday afternoons immediately succeeding; also that season tickets for the Sunday afternoon concerts shall be sold.

D. H. W.

A New Boston Trio

A bit of last minute news from the office of W. R. Macdonald, the Boston manager, announces the formation of a new trio, the personnel of which is as follows: George Copeland, pianist; Albert Stoessel, violinist, and Arthur Hadley, cellist. The first public performance of the trio will be at Jordan Hall, Boston, on the evening of November 28.

Frieda Hempel Back

Frieda Hempel, soprano of the Metropolitan Opera Company, arrived in New York on Sunday last on board the Norwegian-American steamer Bergensfjord. Mme. Hempel, who has been spending the summer in Switzerland and Germany, will divide her time this season between appearances in opera and in concert.

Mottl's Widow Remarried

Zdenka Fassbender-Mottl, widow of the late Felix Mottl, the distinguished German conductor, who was at the Metropolitan for a time, has been married in Munich to Dr. Edgar Hanfstaengl, head of the well known Munich art firm of that name.

Elman to Marry?

It is rumored that Mischa Elman, the violinist, is engaged to be married to Sophie Braslaw, the young concert and operatic contralto.

"TILL EULENSPIEGEL" AS A BALLET

Nijinsky Visualizes Strauss' Symphonic Poem—An
Emphatic Success—Russian Ballet's First Week

The second week of the Diaghileff ballet at the Manhattan Opera House opened with one of those traditional bursts of glory, for the elusive Nijinsky actually appeared and brought with him the long announced "Till Eulenspiegel." "Till" turned out to be worth waiting for. It should take its place as one of the leading numbers of the ballet's repertoire. It has everything to commend it: fine music—thanks to Richard Strauss; everything to please the eye in fantastically conceived and gorgeously executed scenery and costumes—thanks to Robert E. Jones, an American who has met Bakst et al. on their own ground and equaled them; and splendidly designed dance-pantomimes, thanks to the clever brain of Waslav Nijinsky, his equally clever legs and the collective limbs of the entire ballet. The action follows the moods of Strauss' music very closely and is adapted to it with remarkable ingenuity. The familiar episodes of Till's life are there. His pranks in the market place, the love episode, the confusion of the philosophers, and his death on the scaffold, with his resurrection to eternal life in the minds of the people, follow one another in rapid succession. Like "Carnaval," "Till" is a genial visualization of well known and splendid music. Those who have once seen it will be conscious of something lacking when they again hear the symphonic poem in a concert, for such ballets as "Carnaval" and "Till" are true complements to the music which they illustrate. All credit to Waslav Nijinsky, who not only conceived the ballet but carried it into execution, and himself, in the role of Till, incorporated in a completely satisfying manner the quaint, bizarre figure of German folklore. There were at least a dozen recalls at the fall of the curtain. Included in those who deserve credit is Dr. Anselm Goetzl, who directed the orchestra and gave a most satisfactory reading of one of Richard Strauss' best compositions.

The same evening brought the first American performance of "Papillons." "Papillons" is a sort of milder "Carnaval," in which Bolm again plays Pierrot. It is a charming, dainty bit and was beautifully done in the setting which formerly belonged to "Les Sylphides," but which suited "Papillons" just as well. Schumann's familiar music did not sound as effective in the orchestra as his "Carnaval." Perhaps it was not so cleverly orchestrated as the other.

Notes of the Week

Except for "Sadko," the first performance of which was noticed in last week's MUSICAL COURIER, the Diaghileff Ballet Russe offered New York nothing new during the first week of its engagement. "Les Papillons," announced for Friday evening, was postponed on account of the inability of Lydia Lopokova to dance, due to a slightly sprained foot. This also necessitated various changes in the cast (Continued on page 23)

Boston-National Repertoire Altered

The repertoire for the week of the Boston-National Grand Opera Company, at the Lexington Opera House, New York, opening November 6, has been somewhat altered from that originally announced, and is now as follows: Monday evening, "Andrea Chenier"; Tuesday evening and Saturday matinee, "Madam Butterfly"; Wednesday evening, "L'Amore Dei Tre Re"; Thursday evening, "Iris"; Friday evening, "La Bohème", and Saturday evening, "Andrea Chenier."

STILL MORE OPERA?

A Company for Philadelphia Planned

According to the Evening Ledger of Philadelphia, William Rosenbach, an impresario, with a Mr. Alexander as manager, is forming a grand opera organization in that city and plans to open its season with Marchetti's "Ruy Blas" on December 18 at the Academy of Music. Impresario Rosenbach claims that his venture has four backers, two New Yorkers and two Philadelphians, and that he is going to give the best opera he can at prices ranging from two dollars down to fifty cents. The only artists of the company so far named are Ester Ferabini, soprano, formerly of the Aborn Grand Opera Company, and singing later in South America; Enrico Montepino, tenor, and Ettore Martini, chorus master.

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MAUD ALLAN IN CANADA

Royalty and Nobility Honor Great Symphonic Dancer

Toronto, October 12, 1916.

The performance of Maud Allan at Ottawa on the evening of September 30 was graced by the presence of Her Royal Highness, the Princess Patricia; Lord Richard Nevill, C. M. G., C. V. O., and many other distinguished persons. The next day Miss Allan enjoyed the distinction, in response to command, of lunching at Rideau Hall with Their Royal Highnesses, the Duke and Duchess of Connaught, the Princess Patricia and others, and after hours of hospitality was driven away in a carriage of the Governor-General.

In Montreal her engagement during the first half of last week attracted numerous and enthusiastic audiences, while eminent social leaders of title paid her special tribute and attention. Miss Allan came to the Royal Alexandra Theatre, Toronto, for a half week's engagement, beginning October 5, and at each of the four events her rare and almost magic art was admirably demonstrated. The orchestra, effectively conducted by Ernest Bloch, gave support which not only furnished graphic tonal background in its separate numbers (including Beethoven's "Leonore" overture, Debussy's "Petit Suite" and Schubert's "Unfinished Symphony," also presented much of true value and interest to local music lovers.

Miss Allan's various selections embraced a wide range of interpretative dancing—Mendelssohn's "Spring Song"; "Valse," Brahms; "Moment Musical," Schubert; "Marche Funèbre" and "Valse," Chopin; "Romance," Rubinstein; "Valse Triste," Sibelius, and "Valse Caprice," Rubinstein, being among her features, which combined music, movement and poetic and dramatic fire. With pride Toronto claims this exceptional genius and her remarkable and soul satisfying art.

"Nair the Slave," a dance play in one act, proved to be a revelation to theatre-goers here.

M. C. H.

Pianist Hughes "a Most Distinguished Artist"

During his concert tours of recent years in Europe, the playing of Edwin Hughes has been accorded exceptional praise at the hands of the critics in various music centers. A small number of the many favorable press opinions is here appended:

The playing of Edwin Hughes is characterized by fiery temperament, iron power and a technic of exceptionally high development.—Münch Zeitung, December 17, 1915.

If one names the foremost artists among piano players, Edwin Hughes must be given a place in the very first rank.—Das kleine Journal, Munich, November 3, 1913.

A cultured musician and the possessor of a remarkable technical ability.—Reichsanzeiger, Berlin, February 18, 1916.

The four etudes and the scherzo, op. 39, of Chopin, were given such a splendid interpretation that the delighted audience demanded three encores thereafter.—Berlin Norddeutsche Allgemeine Zeitung, February 18, 1916.

A climax in the concert was reached with the performance of the Schumann concerto by Edwin Hughes, characterized by splendid technic, a beautiful touch, and a fine working together with the orchestra.—Leipsic Tageblatt, January 19, 1916.

Edwin Hughes' interpretation of the Saint-Saëns G minor concerto was characterized by elegance, clearness and technical fluency, and he earned for himself a fine success.—Neue Freie Presse, Vienna, February 10, 1913.

A pianist with a quite pretentious gift of interpretation and a fine, flowing technic.—Frankfort Nachrichten, February 7, 1916.

Liszt's E flat concerto was played by Hughes with an astonishing display of virtuosity.—Nuremberg Stadtzeitung, March 17, 1915.

The possessor of a dazzling technic.—Frankischer Kurier, Nuremberg, March 18, 1915.

Gave the audience an exalted pleasure with his distinguished conception and brilliant interpretation of the Beethoven "Emperor" concerto.—Nuremberg Zeitung, January 11, 1916.

Left behind the impression of a most distinguished artist.—Frankische Tagespost, Nuremberg, April 11, 1913.

Mme. Bennèche's Voice

One of "Unusual Beauty"

Bridgeton and Vineland, Pa., heard Mme. Bennèche with pleasure on recent dates. Herewith is given an account of the same:

Mme. Bennèche, who has sung in Europe with great success, possesses a voice of wide range, the lower register of which is equal to the upper. The coloratura work was excellent. Perhaps her best work was in the Rossini opera, "Barber of Seville." The

aria, "Una Voca Poca Fa," gave an opportunity for Mme. Bennèche to display the upper register. Thayer's "My Laddie" and Chutson's "My Curlie Headed Baby" were also effectively done. Possibly the most popular number was the solo adapted from "Mozart," by Adam, in which Mr. Henneberg assisted.—Bridgeton Republic.

Mme. Bennèche's concert is described by a competent musician of Bridgeton as being "one worthy of the Academy of Music." Mme. Bennèche has a voice of unusual beauty and showed great capabilities while Paul Henneberg is one of the best flutists ever heard in Vineland. Mme. Bennèche is one of the Victor Talking Machine artists, which is in itself a criterion of her standing in the musical world.—Vineland News.

Interesting Numbers in Arnolde Stephenson's Repertoire

Arnolde Stephenson, who will give her first recital in America at Aeolian Hall, New York, December 7, has just added some very interesting numbers to the repertoire for her American tour. Miss Stephenson will bring the following work with her, only a few of which have been done in this country. Not the least interesting of them are the two poems by Maurice Maeterlinck, which have been set to music for Miss Stephenson by Roger de Fontenay. She is particularly anxious to have an opportunity to sing these songs during her visit to America:

"La Lettre" and "L'amie errante" (orchestrated for Miss Stephenson by Louis Aubert, and sung by her in Paris for the first time); "Juin" (Koechlin), (sung by Miss Stephenson at Paris for the first time); three melodies—"Du Rêve sur le Sable" (Guy Ropartz), (especially orchestrated for Miss Stephenson, and which have not yet been sung); "Le Point" (Darius Milhaud), (especially orchestrated for Miss Stephenson); "Trois Incantations" (Vassilienko), (sung by Miss Stephenson for the first time). With piano accompaniment—Three melodies (Darius Milhaud), (written especially for Miss Stephenson); "Song" (words in English), "A Birthday" (words in English), (both by Rossetti); "The Roaring Frost" (words in English), (Alice Meynell); two songs in manuscript, with poems in French, by Maurice Maeterlinck—"Elle avait trois couronnes d'or" and "Les filles aux yeux bandés" (Roger de Fontenay).

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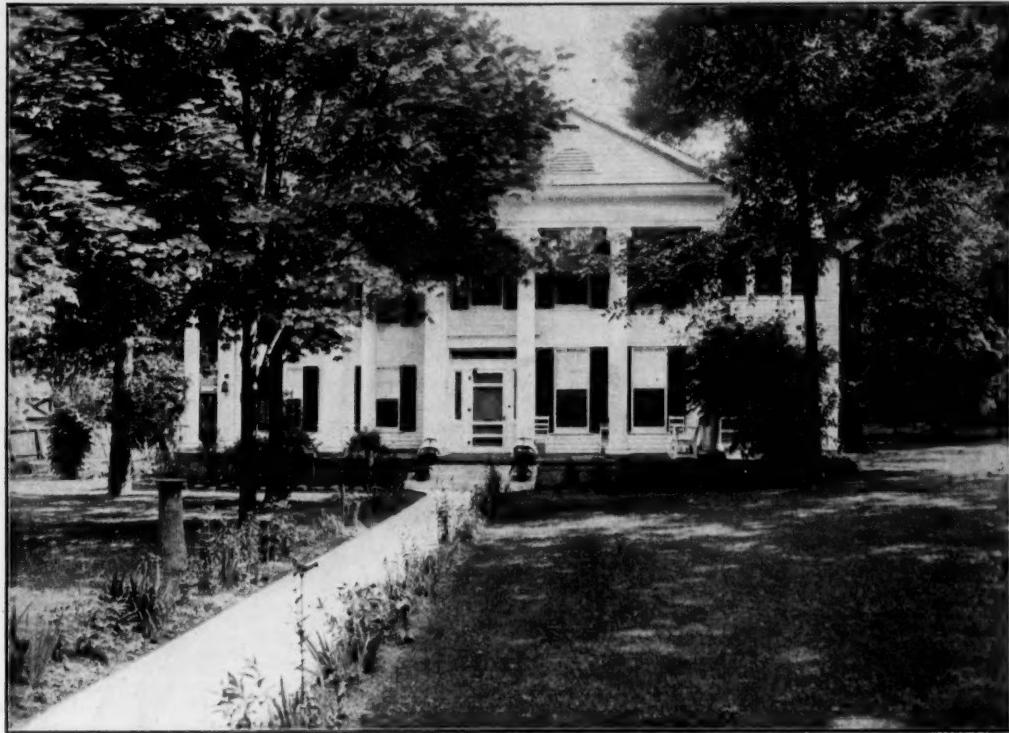
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other singers now before the public in opera
and church work.



HOME OF MRS. W. L. MACKENZIE, PRESIDENT OF THE WOMAN'S MUSIC CLUB, LIMA, OHIO, SCENE OF RECEPTION CELEBRATING THE TWENTY-FIFTH ANNIVERSARY OF THE CLUB.

LIMA WOMAN'S MUSIC CLUB CELEBRATES

Twenty-five Years of Prosperity Occasion of Congratulation—Present President One of Charter Members

"When one considers that less than fifteen years ago the club was able to support but one artist concert and that this year it has a program which includes such artists as the Philadelphia orchestra under the leadership of Leopold Stokowski, Ethel Leginska, Julia Culp, one can comprehend the work the club has accomplished," says the Lima, Ohio, Times-Democrat of September 30 in reference to the Woman's Music Club of that city, which held its twenty-fifth anniversary celebration, Thursday afternoon, September 28, at the home of one of its founders, Mrs. W. L. Mackenzie, the present president of the club.

"Again, when one realizes that the organization consists of nearly seventy-five members and an associate membership of 900, with members from twenty surrounding towns, being the second largest music club in Ohio and one of the largest in the country, Lima people can well be proud of the Woman's Music Club," the same paper continues.

Apropos of the above mentioned celebration reception is the following from the same paper: "A more charming setting for the affair could not be imagined than the old rooms of the mansion . . . quite the right atmosphere for the hostesses in their attractive colonial gowns and bonnets."

An outline of the program for the year is suggested in the following: October 5—lecture recital, "Music in America," Henrietta Weber, lecture and piano; Agnes Kountz Dederick, soprano, and Gail Watson, violin. October 27—matinee, "Indian in Song," program in charge of Mrs. Keltner; November 9—matinee concert, Mrs. Goodbread, piano; Mrs. Bannister, dramatic interpretation; Miss Finicle, soprano; November 23—matinee, "Grieg," program in charge of Millie Sonntag; November 27—evening artist concert, Philadelphia Orchestra, Leopold Stokowski, conductor; December 14—matinee, program in charge of Mrs. Baxter, Florence Biechle, contralto, Canton, Ohio; Nell Kriete, piano. Song cycle, "The Morning of the Year" (Cadman), Mrs. Baxter, Mrs. Woods, Mr. Kikesell, Mr. Calvert, Edna Peat, accompanist; January 12—artist concert, Ethel Leginska, pianist; January 25—matinee, organ concert, program in charge of Mrs. Cantwell; February 8—meeting of active members; February 12—evening, artist concert, Julia Culp, mezzo-soprano, and Coenraad V. Bos, accompanist; February 22—twilight violin concert, Gail Watson assisted by Rhea Watson Cable, Martha Pfum, Charles Curtis, Dr. E. J. Curtis and Miss Basden, soprano; March 9— evening concerto-cantata, program in charge of Mrs. Longsworth; quintet in F sharp minor (Mrs. H. H. A. Beach) Miss Eysenbach; string quartet; cantata, "A Legend of Granada" (Henry Hadley), music club chorus and soloist; March 23— evening, dramatic interpretation, "The Tempest," Mrs. Banta; April 15, program in charge of Mrs. Macdonald; April 19—"Songs of the Past," program in charge of Mrs. S. S.

Wheeler; April 26—artist concert; May 3—luncheon for active members; May 10—annual business meeting.

Arvid Samuelson a Versatile Pianist

Arvid Samuelson has been accorded warm praise for his pianism. Two tributes follow which show how two audiences were pleased with his playing:

Scarcely a seat remained unoccupied last evening when Arvid Samuelson gave a program of piano forte music in the auditorium. Mr. Samuelson's task was arduous for his program was heavy and demanded much versatility on the part of the interpreter. But the pianist was equal to the occasion. . . . There seemed to be an unusual amount of fervor in his playing. . . . In his playing he typifies the virile, masculine element in his art.

His best number was perhaps his last, the sixth Hungarian Rhapsody, by Liszt, wherein he brought out the rhythmic, pompous, bold, almost barbaric splendor of the opening passages, followed by the rollicking, drinking song, the doleful lament of life and the wild, impetuous, overwhelming climax of the composition. The Beethoven sonata was splendidly given. . . . The Chopin polonaise was played with virile power and forceful expression, bringing out the wild, impetuous swing of the polonaise with a brilliant octave climax of the left hand. Mr. Samuelson did some remarkably good pedal work, allowing the tones to drop one after another from the chord with a peculiar, pleasing effect. The audience was most enthusiastic.—The Argus, Rock Island, Ill.

Arvid Samuelson played a very creditable and pleasing program at the Bethlehem church last night. In his playing he displayed much technical mastery his digital alacrity was marked. One of his best numbers was the Bach toccata and fugue, D minor. MacDowell's "Br'er Rabbit" was well interpreted, as was Grieg's "On the Mountains." The andante finale from "Lucia," arranged for the left hand only, was well played.—Ft. Dodge Messenger, Ft. Dodge, Iowa.

Finnegan Wins Syracuse Audience

John Finnegan experienced a series of successes on his recent tour with Victor Herbert and orchestra. Regarding his appearance in Syracuse, J. McCarthy, secretary of the Irish Choral Society, wrote Mr. Finnegan's manager as follows:

Irish Choral Society,
Syracuse, N. Y., June 1, 1916.

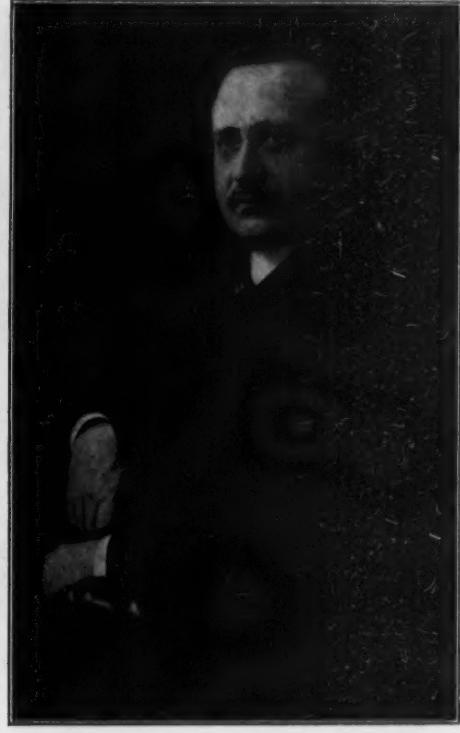
DEAR SIR—I wish to say that Mr. Finnegan's rendition of the Irish songs at the Victor Herbert Concert held at the Alhambra Hall, Memorial Day, simply charmed and captivated the audience. His enunciation is clear and distinct, and his phrasing artistic.

He handled the Irish songs with warmth and refinement; it was simply marvelous.

God has given him a most wonderful voice. His singing will keep alive in the heart of every Irishman and Irish descendant the love for Irish songs and music, and rouse them to demonstrations of delight.

Respectfully,
(Signed) M. J. McCARTHY,
Secretary, Irish Choral Society.

He began his season at the Pittsburgh Exposition with Patrick Connely and his band. Four weeks following he gave concerts under Charles Gilmore, of Oswego, N. Y. The following three months he will fill dates booked by his manager. This promises to be Mr. Finnegan's best season, and from present indications he will be busy up to the close.



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Eddy Brown Plays Twice in New York Within a Week

On Sunday afternoon, October 15, Eddy Brown gave his first recital of the season at Carnegie Hall, New York, where he was greeted by a large audience. He played the Rode B flat concerto (rearranged by Sam Franko) and Beethoven's "Kreutzer" sonata. His own arrangement of some pieces by Senaille and a Paganini caprice also had important places on the program. Other works were by Svendsen, Godowsky and Sarasate. That same clarity, strength, innate musicianship and rich, warm tone which he showed in his works of last season were again evident at this Carnegie Hall recital.

On Friday evening following (October 20) Mr. Brown attracted a large and enthusiastic audience at the Academy of Music, Brooklyn. Numerous recalls, two repeats and three encores showed the keen appreciation of the young artist's hearers. The following was the program: "Devil's Trill" sonata (Tartini), concerto in B flat major, No. 6 (Rode), larghetto (Händel), rondino (Beethoven-Kreisler), sarabande et pastorale (Senaille-Brown), caprice No. 22 (Paganini-Brown), and "Witches' Dance" (Paganini). The first of the three encores following the program was the Schumann-Auer "Bird as Prophet."

L. T. Grünberg at the piano furnished sympathetic and satisfactory accompaniments.

At this time it is not necessary to give a detailed report of the splendid work of this young violinist, for in the comparatively short time since his return to his native land he has won for himself a distinct place in the artistic ranks. That extraordinary technical skill which marked his work last season continues to arouse enthusiasm and his interpretation has become broader in scope. He is undoubtedly one of the foremost American violinists at present in the public eye.

GEORGE DOSTAL AT CARNEGIE HALL, OCTOBER 29

George Dostal, the American tenor, is to give his first New York concert at Carnegie Hall next Sunday evening, October 29.

Much has been printed about the singing of Dostal. He is credited with having a phenomenal and brilliant high voice, singing high Cs and Ds with perfect ease and without a trace of "mezzo voce." During the past year he has made tremendous strides forward, acquiring poise and

are rarely heard and almost impossible for the voice, and yet it suits Mr. Dostal as if it had been written especially for him.

The concert is under the management of Tali Esen Morgan.

Mr. Dostal's program follows: "In Terra Solo" (Don Sebastiano) (Donizetti), Mr. Dostal; cello, "Andante" (Martini), "Gypsy Airs" (Jeral), Mr. Kronold; "Call Me No More" (Cadman), "Condescend" (MacFarlane), "One Golden Day" (Fay Foster), Mr. Dostal; harp, "Autumn" (Thomas), "Spring" (Zamara), Miss Warfel; "Sonetto di Petrarca" (Liszt-Busoni), Mr. Dostal; string quartet, harp, piano, organ; cello, "Romanze" (Kronold), "Spanish Carneval" (Popper), Mr. Kronold; "A Thought" (Polak), "Love, I Have Won You and Held You" (Ronald), "Look Down, Dear Eyes" (Fischer), Mr. Dostal, cello obligato by Mr. Kronold; harp, "Legende" (Zabel), "Polish Dance" No. 2 (Schnecker), Miss Warfel; "If I Were King of Ireland" (Fay Foster), "Erin, the Tear and the Smile" (Moore), "One Little Word" (Voorhis), "Life" (Speaks), "Until" (Sanderson), Mr. Dostal.

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GEORGE DOSTAL.

confidence until now he faces his audiences with the composure and confidence of the experienced artist. In the Academy of Music in Brooklyn he sang to a crowded house this season, and spontaneous enthusiasm met every number. At one time Mr. Dostal had to sing no less than seven encores.

Dostal's concert is not a personal recital. He has surrounded himself with the artistic assistance of Hans Kronold, the well known cellist, Herbert C. Corduan, violinist of the New York Philharmonic Orchestra, and his associate at the same desk, Walter Biederman, Samuel Lefshay, viola, from the Symphony Society; Mary Warfel, the harpist; Bruno Huhn, organist of Plymouth Church, and Emil Polak, pianist-accompanist.

One of the numbers given by Mr. Dostal will be a brilliant composition by Liszt, with instrumental accompaniment arranged by Busoni for string quartet, harp, piano and organ. This "Sonetto di Petrarca" has climaxes that



LEOPOLD GODOWSKY
EDITOR-IN-CHIEF

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Bowes New York Studio Reopens

Charles Bowes breezed into the MUSICAL COURIER offices the other day, looking more optimistic than ever, which is saying a lot. He told some fishing stories about a trip to Lake Lacoste, a hundred miles north of Montreal, which he took after the Bowes Summer Vocal School at Prouts Neck, Me., was closed. It is idle to dispute Mr. Bowes' word, but as a member of the staff said: "Everywhere within one hundred miles of New York the guides had all the speckled trout chained up and we could not get any."

The accompanying picture shows Mr. Bowes with his landing net, just ready to land a three pound trout, though, owing to "low visibility," the trout is absent from the picture.

Mr. Bowes reports that he has many new and interesting voices to train. Late arrivals at his Madison avenue studio



Charles Bowes (left), teacher of voice, and Walter Golde, German coach for the Bowes studio.

Charles Bowes coaxing the reluctant Canadian trout.



are Sara Titiev, niece of Leo Ornstein, the ultramodern pianist; Olive L. Prosser, a young soprano from Cuba; Sibyl Frisby, Miss Alley and Fritz M. Marchand.

Associated with the Bowes Studio as a special coach in French and English repertoire is Frank Bibb, the accompanist, who is well known all over the United States from his work with Oscar Seagle, and who will be sole accompanist for Louis Graveure this season. Walter Golde, who was Mischa Elman's accompanist last year, and who gained his knowledge in German Lieder in several years of study in Vienna, is the studio's special coach for that department. Katherine R. Heyman is the regular studio accompanist. Though many of Mr. Bowes' last year pupils have not yet returned to New York from their vacations, the first week's teaching comprised no less than forty-six lessons, so the season promises to be a busy one.

Alois Trnka in Mamaroneck, N. Y.

Alois Trnka, the Bohemian concert violinist, played his first recital this season before a large and select audience, which gathered in the blue room of the Merrill private school for girls on Sunday afternoon, October 8, Mamaroneck, N. Y. Mr. Trnka received warm applause for his artistic performance.

Arthur Leonard's accompaniments were efficient.

The program contained numbers by Bach-Press, Pugnani, Schubert-Wilhelmj, Schumann-Auer, Küzdö, Dvorák, and Fibich.

Victor Küzdö Resumes Violin Instruction, November 1

Victor Küzdö selected the early fall for his much needed vacation. He spent September and October in Westchester County resting from a strenuous teaching season and taking a regular course in physical culture. Much of his time was devoted to long cross-country tramps on which he averaged about ten miles a day. The continuous outdoor life has put him in fine condition for the coming season's hard work, which to all indications will be even a more strenuous one than the last for the violinist. He will resume his lessons on November 1.

Alexander Bloch's Bookings

Alexander Bloch has twice as many private pupils now than at the end of last season, a significant fact for this violinist. Among his pupils are several who possess much talent.

Besides his large, private New York class, Mr. Bloch teaches one day each week at the Centenary Collegiate Institute, Hackettstown, N. J.

His first recital this year was at Tarrytown, N. Y., on Saturday, October 7. Wednesday, October 11, he gave

an informal musicale at the Centenary Collegiate Institute. October 25, Mr. Bloch will appear in concert at Woodmere, L. I., and on October 27 in joint recital with Mmes. Bloch and Potter at Trenton, N. J.

In November, Mr. Bloch will appear at the first concert of the Markel Morning Musicales at Hotel Plaza, New York, as well as at three concerts given by the Educational Alliance, New York.

During the winter Mr. and Mrs. Bloch will give three sonata recitals.

Mme. Riheldaffer Joins Chicago School Faculty —Her First Recital in Western Metropolis

Joseph Regneas, New York vocal instructor and coach, is in receipt of a very optimistic communication from Grace Hall Riheldaffer, soprano, whose work meets with enthusiastic reception wherever she appears. She writes: "I wish it were possible to be in New York this season, but the way seemed open for Chicago, and so I am here for the winter."

Mme. Riheldaffer is an indefatigable worker and duly appreciates the coaching she has received from her New York master. A critic in one of the Southern dailies wrote as follows:

"Mme. Riheldaffer in temperament suggests a Hungarian, in beauty a Spanish señora, in vivacity a girl from France . . . and her voice is as though it had developed in sunny Italy, making her a truly composite 'American' type."

In truth, this charmingly unaffected and gifted American artist has won her way into the hearts of the people from one end of the United States to the other, and Mr. Regneas takes great delight in following the career of Mme. Riheldaffer, whom he considers a most excellent and reliable artist.

Mme. Riheldaffer made her Chicago debut at the Hyde Park Hotel recently. Her presentation in reality was made by Mrs. Charles Orchard, the faculty of whose school Mme. Riheldaffer has joined. Zula Zeigler assisted at the piano.

Many years as a concert artist has given Mme. Riheldaffer a stage presence that is a delightful combination of sympathy and assurance, which, with a well planned program, artistically delivered, makes for an unusual musical evening. Handel's "Care Selve," "The Lass With the Delicate Air" (Arne), and the old Schubert favorite, "Who Is Sylvia," constituted the opening group. German numbers followed, given in the original with classic style. "Du bist wie eine Blume" (Rubinstein) received an ovation. Standing out by reason of its brilliance and elegance, and done in admirable French, was David's "Charmant oiseau," which Mme. Riheldaffer sang with a notable display of technic and purity of tone. The English group made a worthy bid for admiration. Remarkably enunciated were "Jean" (Spross) and two new bits from the pen of Charles Wakefield Cadman, dedicated to his friend, the singer. "He Who Moves in the Dew," is founded, like many of his songs, on an old Indian melody, and is throbingly minor; and the other, "Geranium Bloom" sounds like its name, bright and beautiful. "The Invocation of Isis," weird Egyptian-like music of original design, had never before been sung to an audience. This song was composed by an American girl (despite her name), Marianne Genet. Cleverly concluding with a song of distinction, Mme. Riheldaffer chose for her final number Mulder's "Vieni, Vieni, ognor Fedel."

New Symphony Society Series

In addition to its regular Aeolian Hall concerts, the Symphony Society of New York, Walter Damrosch, conductor, announces two additional New York series of five concerts each on Thursday afternoon and Saturday evenings at Carnegie Hall, beginning Thursday afternoon, November 23, and Saturday evening, November 25. The programs will contain works which are more suitable for the larger dimensions of Carnegie Hall. Among the artists to be heard at the new series are Mme. Schumann-Heink, Ethel Leginska, Guiomar Novaes, etc.

The program for the first Sunday afternoon concert at Aeolian Hall on October 22 will be as follows: Symphony in D, Mozart; sinfonia, from the cantata "Dominica Quasimodogeniti," Bach; arioso, introduction to the cantata "Ich Steh mit einem Fuss in Grabe," Bach; "Pastoral," Beethoven.

Jasha Bron's High Tribute

R. E. Johnston, manager, is in receipt of the following telegram from James E. Furlong, at Rochester, N. Y.:

Jasha Bron won a very extraordinary ovation here tonight in my opening concert of the Rochester music season in Convention Hall. He was on the program with Percy Grainger and Lucy Marsh. Fifteen or more recalls were given Bron by the audience. The general verdict seemed to be that he is to be reckoned among the greatest violinists.

Notes From Oscar Saenger's Studio

A big audience greeted Evelyn Symon, mezzo-soprano, at the noon hour concert in Battery Park, October 4; it also was very enthusiastic, judging from the tumultuous applause which followed each of her numbers, and only the limited time allotted for the concert prevented her from responding to insistent demands for encores. Miss Symon was soloist at a concert in Yonkers, N. Y., October 10, and is engaged for two concerts in New York, on November 4 and November 16. Several engagements are pending for December and January.

John Little, basso, sang at two concerts for the Teachers' Institute of Montgomery County, Pennsylvania, September 28 and 29, at the Abington High School auditorium. He was enthusiastically received.

Pierre Remington, basso, is making strides in his art. He was heard in many concerts and recitals last season as well as retaining solo positions with two churches and a synagogue. This season he was engaged especially as cantor at Beth Sholem Temple for the Jewish holidays. He is bass soloist with the Grand Opera Quartet, an organization giving costume recitals. Also basso with the National Italian Grand Opera Company, singing the following roles: Alvise, Don Basilio, Ramfis, Raimundo, Sparafucile, Mephisto, Fernando, Samuel and Zuniga. Mr. Remington is scheduled to give a concert in Huntington, L. I., on October 24.

Fely Clement, mezzo-contralto, is engaged for her second season with the Boston-National Grand Opera Company, and will sing several new roles in addition to those in which she appeared last season.

All these artists are from the studios of Oscar Saenger, New York.

Musical Art Club Opens Season

The large membership and admirable spirit of the Musical Art Club, which has earned recognition as a factor in the musical life of the day, was again in evidence at the first meeting of the new season, last Wednesday evening, October 11. The artists for the evening were well chosen and were accorded a hearty greeting by the appreciative audience. They were Manna Zucca, pianist and composer; Leo Ziporkin, contrabassist and artist pupil of Sergei Kussewitzky; Harvin Lohre, tenor, and Modesta

Mortensen, violinist. A collation and dance followed the musicale. Mrs. A. N. Lyons is chairman of the house committee and Mr. Sosno, chairman of the program committee.

Dubinsky a Valued Member of Malkin School Faculty

Wide experience as a concert cellist, both here and abroad, thorough musicianship and marked ability as a pedagogue, make Vladimir Dubinsky a valued member of the Malkin School (New York) faculty.

A few of Mr. Dubinsky's flattering press testimonials are herewith appended:

Mr. Dubinsky, leading cellist of the Philadelphia Symphony Orchestra, is a complete master on his instrument, and produces a tone that is alluringly rich and sympathetic while the power and facility of execution are highly artistic.—Philadelphia Public Ledger.

Mr. Dubinsky's playing is characterized by an ease and facility of expression. Brilliance and finished technic were displayed in the A minor Saint-Saëns' concerto. His tone was full and smooth and his interpretation at all times was restrained and musicianly.—Detroit News, Detroit, Mich.

Mr. Dubinsky showed himself a player of decided merit. He has a tone of fine quality and generous proportion, a good technic, and plays with understanding and poise.—New York Times.

Mr. Dubinsky showed himself a capable musician with good technic and a nice tone.—New York World.

Dubinsky displayed excellent phrasing in a Hungarian rhapsody by Popper.—New York Press.

Mr. Dubinsky's playing of the Saint-Saëns' concerto was very musicianly.—New York Tribune.

Mr. Dubinsky displayed in the Saint-Saëns' concerto a warm carrying tone and a very fluent technic. The smaller pieces he also played with skill and taste.—New York Staats-Zeitung.

Mr. Dubinsky is one of the best cellists in this country. Every piece he played was received with enthusiasm and he was compelled to respond to several encores.—Brooklyn Eagle, New York.

**Indianapolis Conservatory of Music
Recital and Notes**

The first of a series of faculty recitals was given at the Indianapolis Conservatory of Music by John Thompson, a newly installed pianist and teacher in the artist department, on the evening of Friday, October 6. Mr. Thompson, whose performances are artistic, included in his program three songs of his own recent composition, sung by Coral Waite, soprano. The difficulties of the program presented no obstacles to the interpretative powers or agile fingers of John Thompson. His performance throughout was startlingly full of subtle power and virility. The second recital of the series will be presented at a late date in October, and will feature Adelaide Conte, soprano, of Florence, Italy.

The valuable aid to expression afforded by the children's Saturday morning classes has been resumed under the direction of Mrs. Hal J. Larrabee.

The teaching staff of the Conservatory has been enlarged by the addition of several members. Adelaide Conte in the vocal and public school music departments; Anita Conte, in language, and Charles Mackey in piano. The first of a series of Travel Talks, "The Queen of the Adriatic," was given at the Conservatory on the evening of October 3, by Anita Conte.

Novelties of Spalding Programs

When Albert Spalding gives his first violin recital of the season in New York, at Aeolian Hall, Saturday afternoon, October 28, a number of novelties will feature his program. Among these will be the prelude from "Le Deluge," by Saint-Saëns, in which Mr. Spalding will make use of the pipe organ at Aeolian Hall, so seldom heard in recitals of this kind. In addition to the usual piano accompaniment, which will be played by André Benoit—an organ accompaniment will also be played by Robert Gayler. Another novelty, and a number which will be heard for the first time in New York, will be a group of seven Swedish folk dances arranged by Max Bruch for piano and violin.

St. Denis a Great Attraction

Lovers of the dance flocked to the Palace Music Hall in Chicago to see Ruth St. Denis and her husband-partner, Ted Shawn, recently. The dancer comes this season with an absolutely new pageant.

"The negro," says Miss St. Denis, "is our real dancing master. The dance to him is vital." F. D. B.

Alfreda Beatty Becomes Mrs. Richard M. Allen

The marriage of Alfreda Livingston Beatty, soprano, to Richard M. Allen, at San Diego, Cal., on Wednesday, October 4, has been announced.

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Ernest Schelling's New Violin Concerto—
Prominent Vocalists—Tremont Temple
Course—MacDowell Club Concerts—
About Heinrich Gebhard — Irma
Seydel's Rush

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its second pair of concerts in Symphony Hall on the afternoon and evening of October 20 and 21. The program was as follows: Symphony, B flat major, Chausson; "Faust" overture, Wagner; concerto for violin and orchestra, Schelling; "Academic Festival" overture, Brahms. Fritz Kreisler was soloist.

The orchestra rendered Chausson's symphony superbly. The work had not been included in a program here for more than ten years, and it was therefore new to the majority of the audience. The prevailing theme is melancholy, gentle yet noble, and the music, for the most part, is beautiful and idealistic.

Schelling composed his concerto especially for Mr. Kreisler during the past summer. It was played here for the first time. The concerto is symphonic in character rather than a virtuoso piece, in the usual sense of that expression. Except in the recitatives, the violin is a part of the ensemble. As is the case with Mr. Schelling's previous writings, the music is wholly interesting and provides many impressive moments. In the orchestral treatment high technical skill is evinced, while a fine poetic feeling pervades the entire piece.

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Mischa Levitzki Scores in Debut

Mischa Levitzki, a young American pianist of Russian parentage, made his debut here on the afternoon of October 19 in Jordan Hall. He played these pieces: Organ prelude and fugue, A minor, Bach-Liszt; gavotte, Gluck-Brahms; "Marcia alla Turca," from sonata in A major, Mozart; "Waldstein" sonata, C major, op. 53, Beethoven; "Des Abends," "Aufschwung," "Warum" and "Traumes-wirren," from "Fantasias," No. 12, Schumann; ballade in A flat major, nocturne in F minor and waltz in E minor, Chopin; rhapsodie, No. 6, Liszt.

As is entirely appropriate with a young artist when making his debut, Mr. Levitzki's program was both academic and orthodox. There was nothing new and nothing bizarre, yet it was a well balanced program, and sufficiently various. Its performance occupied about one hour and a half, a good length for a recital, and, fortunately, the player dispensed with the overworked encore, which is generally both disquieting and unnecessary. This, in spite of the fact that he held his hearers in close attention and received their admiring approval.

Mr. Levitzki has won his place here, an accomplishment equaled by few newcomers of his years. His recital was



HEINRICH GEBHARD.
Boston pianist, at his summer home in Medfield, Mass.

a success, and, what is more important, it was a prophecy of greater successes. His tone is clear, full and songful; his sense of rhythm unexcelled; his handling of phrases and control of dynamics remarkable. He has, moreover, sound musical understanding, while his technical facility and mechanical fluency are pronounced and spontaneous.

Willard Flint Busy

Willard Flint, the eminent oratorio bass and vocal instructor, has begun a very busy season. He has already filled most of the time that he had allotted for teaching, which is not surprising, when one considers the success that he has had in the past with many well known singers.

Mr. Flint's remarkable record as an oratorio artist has made him much sought after in that field. A few of his early engagements, just announced, are as follows: November 23, "The Creation," Lynn, Mass.; December 14, "Sleepers Wake," Cecilia Society, Symphony Hall, Boston; December 31, "The Messiah," Springfield, Mass.

Laura Littlefield at Heptorean Club

Laura Littlefield, soprano, gave a recital at the Heptorean Club, Somerville, on the afternoon of October 14. Her program was as follows: "Caro mio ben," Giordani; "Quando vi vidi," Wolf-Ferrari; "Stille Thränen," Schumann; "Liebesfeier," Franz; "In der März-Nacht," Taubert; "Soft-Footed Snow," Lie; "Come, Child, Beside Me,"

Bleichmann; "Ariette de l'Ami de la Maison," Gretry; "O Mer, ouvre-toi," Delibes; "Verduronette," Weckerlin; "La Paix," chansonette, from "Le Caid," Thomas; "De-

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puis le jour," from "Louise," Charpentier; "The Shepherdess," Horsman; "The Nightingale," Delius; "The Scissors Man," Florence Spalding; "In the Dark," Mabel Daniels; "Bird of the Wilderness," Horsman. Gertrude Belcher was the accompanist.

Mme. Littlefield sang in her usual gracious manner, and her work was enthusiastically received. Her clear, lyric voice, of beautiful quality and good proportions, is used with the skill and confidence of an experienced singer, while her clean-cut enunciation and spontaneously poetic interpretations are sources of constant delight.

The Tremont Temple Course

The Tremont Temple Concert Course, F. J. McIaac, manager, will include this season, its fifth, a series of six concerts, presenting more than twenty singers and instrumentalists. The concerts will be of a higher standard than ever before. Many artists of note have been engaged, including the following: Marcella Craft, Maria Gay, May Peterson, Alice Nielsen, Evelyn Scotney, Antoine de la Valle, Vera Barstow, Howard White, Vivian Gosnell, Rodolfo Fornari, Heinrich Gebhard, David Hochstein, Ralph Smalley, Wynne Pyle, Guy Maier and Lee Pattison.

The first concert will take place on the evening of November 23, when Marcella Craft, soprano; Vera Barstow, violinist, and Albert Edmund Brown, bass, will be the artists.

The MacDowell Club

The MacDowell Club will give two concerts this season, one in December and one in April. Both will take place in Jordan Hall. As formerly, Georges Longy will conduct.

At the initial concert, on December 13, these works will be performed: Handel's concerto in D major, for two violins, violoncello and string orchestra; Lalo's "Aubade" and Striegler's chamber symphony, op. 14. Laura Littlefield, soprano, will be the soloist.

Teresa Carreño Returns

Teresa Carreño, perhaps the most famous living pianist of her sex, presented the following typical program at a recital on the afternoon of October 21 in Jordan Hall: Chromatic fantasia and fugue, J. S. Bach; sonata, op. 27, No. 1, Beethoven; fantasia in C major, op. 17, Schumann; "Keltic" sonata, op. 59, MacDowell; "Liebestraum" and "Au bord d'une source," Liszt; "Marche Militaire," Schubert-Tausig.

Mme. Carreño returned to this country recently from Europe, where, for more than two years past, she has been actively engaged in concert work. The war, as widespread as it is, did not interfere seriously in her case, as her Venezuelan nativity and her fame, which is international, gave her entrée everywhere.

For more years than most, Mme. Carreño has held the admiration of American music lovers. She belongs to a generation of pianists now rapidly passing. Her art is heroic, and she interprets it as one who has authority. Power and eloquence are the keynotes of her work, whether it be in the Jovian contest of her sonorities or the whispered intimacy of her pianissimo. She represents the interpreter supreme. Calm, direct, forceful, her playing is yet subject to a vivid imagination, a passionate emotionalism.

Mme. Carreño was welcomed here by an audience of good size. There were many present who remembered her from other years, and there were others, armed with scores and notebooks, who heard her for the first time, and made the most of that opportunity. She was greeted by a storm of applause that continued for several minutes, and each pause in her program brought forth new bursts of enthusiasm.

About Heinrich Gebhard

Heinrich Gebhard was one of the last of the resident musicians to acknowledge the passing of summer, return to the city and assume the routine of his season's work—work, in his case, of an arduous character, with manifold ramifications. Mr. Gebhard spent his vacation (the word is used with reservation) at Medfield, Mass., a pleasant little town near Boston. There he was a neighbor of Charles M. Loeffler, the composer-violinist, whose estate is adjacent to his own summer home. They have been lifelong friends, and their companionship at Medfield was congenial in the rarer sense of the relation. They spend much time together, conversing, tramping through the woods and delving into the literatures of the piano and the violin. Frequently, in the evening, they would spend hours playing sonatas, new and old, and discussing the characteristics of the different works.

Mr. Gebhard devoted his mornings at Medfield to practising and composing. He added many new pieces to his repertoire, which will be heard this winter. He is now well launched in his season's work. His classes are under way at "maximum capacity," and he has booked already about thirty-five concerts, including a double appearance with the Boston Symphony Orchestra, with which he frequently has played in the past. On the whole,

his season promises to be as busy as any in his experience, which means just about as busy a season as a season can be.

Irma Seydel Begins Season With Rush

Irma Seydel will return to Boston this week from Chicago, where she filled a recital engagement on October 14 and subsequently six joint bookings with Theodora Sturkow-Ryder, the noted pianist. The latter appearances were as follows: October 16, Burlington, Iowa; October 18, Chicago, Ill.; October 19, Hinsdale, Ill.; October 20, Janesville, Wis.; October 21, Logansport, Ind.; October 22, Chicago, Ill. On this trip Miss Seydel featured Padewski's sonata, Beethoven's sonata, No. 2, and Mme. Sturkow-Ryder's "Rhapsodie Russe," which is dedicated to her.

Just prior to leaving for the Central West, Miss Seydel gave a joint concert with Clifton Wood, baritone, in the Municipal Auditorium, Leominster, Mass. Her selections were as follows: "Ave Maria," Schubert-Wilhelmj; minuet, Haydn; "Zigeunerweisen," Sarasate; "Meditation," Massenet; "Caprice Viennois," Kreisler; legende, Prutting; Hungarian dances, Nos. 7 and 8, Brahms-Joachim.

On her return to Boston Miss Seydel is to play in the first performance of the Irma Seydel Quartet, of which she is first violinist. The others in the quartet are F. L. Mahn, second violinist; Florian Wittman, viola, and Josef Keller, cellist, all members of the Boston Symphony Orchestra. The concert will take place in Roselindale on the evening of October 24.

Following her appearance with the quartet, Miss Seydel will go to New York City, where she is to give a joint recital with George Rasely, the popular young tenor who recently removed from Boston to that city, on the evening of October 28 at Columbia University.

This is indeed Miss Seydel's busy season, and she has started it with a rush. Already she has more than fifty engagements booked, including several appearances with the Boston Symphony Orchestra and a tour of twenty concerts through New England.

Notes

The Boston Symphony Orchestra began its new series of concerts in Sanders Theatre, Cambridge, on the evening

of October 19. Fritz Kreisler assisted in the performance of Schelling's new concerto.

Ernest Walker Bray, a pupil of the Fox-Buonamici School of Pianoforte Playing, participated in a concert in aid of the British Relief Work on the evening of October 6 in Springfield, Mass.

Another artist under the management of W. R. MacDonald, who is to give a recital in Jordan Hall on the evening of October 31, is Raymond Havens, the pianist. Mr. Havens will give an all-Chopin program.

V. H. STRICKLAND.

Powell Heard in Three-B Program

John Powell gave the first in a series of piano recitals on Friday afternoon last, October 20, Aeolian Hall, New York. This program was devoted to Bach, Beethoven and Brahms. Prelude and fugue in A minor, Bach (the Liszt arrangement); the "Sonata Appassionata," Beethoven; Brahms' intermezzo in A flat, rhapsodie in E flat, and variations on a theme by Handel were the numbers selected.

The pianism of Mr. Powell is perhaps best known to New York audiences through the interpretation of his own works. That he has many admirers, the good sized audience showed by applauding enthusiastically its appreciation of each number.

Mr. Powell with clear beautiful singing tones and fine variety of shades and tonal colors, with splendid rhythmic accent, clear scale definition, and neat, definite runs and arpeggios, held the audience not only by his mechanical proficiency, but by his conception of the purpose of the composers to be interpreted.

It was the forerunner in every event of a delightful series.

Samoiloff Lecture, October 27

Wide interest is manifested in the lecture on voice culture to be given by Lazar S. Samoiloff, assisted by some of his artist-pupils, on Friday, October 27, 8:15 p. m., Carnegie Chamber Music Hall, New York. Mr. Samoiloff has the personal endorsement of such authorities as Sammarco, Sembach, Zerola, Christine Langenan and others.

FRISCO MUSIC OF ALL KINDS

Varied Tonal Entertainment in Store for Pacific Coast
Metropolis—Orchestral News—Other Notes

San Francisco, Cal., October 8, 1916.

Several matters of real interest are taking the attention of the musically inclined in San Francisco. The matter of leading concern is found in the announcement that the rehearsals of the San Francisco Symphony Orchestra, under the baton of Alfred Hertz, will begin tomorrow. The first symphony concert of the San Francisco Symphony Orchestra will take place October 27. The advance sale of the guarantors' season tickets is reported by

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PAUL REIMERS, Tenor

"Master of Lieder, Chanson and Folksong."—N. Y. Eve. Post

A. W. Widenthal, secretary-manager, to have been very encouraging.

Then there is a rumor that Max Bendix is coming to San Francisco to direct the San Francisco People's Philharmonic Orchestra. Frank W. Healy, manager of this organization, is reported to be negotiating to this end.

Then there is a proposition to give free concerts in the Civic Auditorium. A committee of the board of supervisors of San Francisco has declared in favor of this proposition, and have called upon the Auditorium committee to consider the matter and report concerning the feasibility of the project. In the meantime Alexander T. Stewart, president of the Music Teachers' Association of San Francisco, has written an open letter which has found its way into print, in which Mr. Stewart suggests that a small admission fee be charged even if the sum should not be more than ten cents for a seat. Free band concerts are given weekly now and for a term of years have been features at Golden Gate park and elsewhere. For this purpose there is a park band and a municipal band also.

Beringer Club Half Hour of Music

The Beringer Club gave a half hour of music at the Greek Theatre in Berkeley, last Sunday. The performers were Louise Cameron, pianist; Irene de Martini, soprano; Helen McKinlay, pianist; Genevieve Holmberg, contralto; Myrtle Dow, soprano; Zinka Buben, pianist and accompanist.

Festival Series

A series of festivals is to take place in the Oakland Civic Auditorium. The festivals will include a New Year's Eve celebration, when "The Messiah" will be sung under the direction of Alexander T. Stewart; a production of the "Spring Maiden," on the shores of Lake Merritt, which immediately adjoins the grounds of the Civic Auditorium; a concert of songs of war and peace to take place in the opera house in the Auditorium, and a musical pilgrimage to the home of Joaquin Miller, deceased, where stands a cross marking the spot from which John V. Fremont, the "Pathfinder," first saw the bay of San Francisco. A committee of Oakland business and professional men will back the series of festivals, headed by Dr. J. Loran Pease.

Vocalists Announced

Announcement is made by Will L. Greenbaum of the appearance of Mme. Schumann-Heink and Julia Culp in this city during the present season.

San Francisco Club Officers

President Charlotte M. Briggs, of the San Francisco Musical Club has submitted an extremely interesting and illustrative report of the last season of concerts by the club, at which many foreign and local artists appeared. The officers of the club now include the following:

Mrs. Wallace Wheaton Briggs, president; Mrs. John McGaw, first vice-president; Adaline Maude Wellendorff, second vice-president; Emma Black, corresponding secretary; Mrs. E. R. Sheldon, recording secretary; Mrs. J. B. Tufts, business secretary; Sarah B. Collier, treasurer; Mrs. Wm. H. King, librarian. Associate directors—Mrs. Wm. L. Hughson, Mrs. Albert E. Phelan and Sarah A. Wafer.

D. H. W.

Marcella Craft Surprise and Star Worcester Festival

The entire Worcester press—the Telegram, Gazette and Evening Post; the Springfield Republican and the Boston Press—praised Marcella Craft in no uncertain words, leaving no doubt in the reader's mind as to the overwhelming and quite unusual success of the American soprano, Marcella Craft, whom happily, we may call again "our own."

But the most unusual and the most potent proof of this serious and genuine success, a success not created by the glib words of a clever press agent or manager, are the various engagements offered to Miss Craft's manager, M. H. Hanson, before he left Worcester, and even more so the letter which the president of the Worcester County Musical Festival, Arthur J. Bassett saw fit to address to Mr. Hanson, who obtained permission to publish same. This letter reads as follows:

WORCESTER COUNTY MUSICAL ASSOCIATION.

October 13, 1916.

Mr. M. H. Hanson, 437 Fifth Avenue, New York City, N. Y.
DEAR MR. HANSON—Please allow me to express to you my great appreciation of the superb work done by Miss Craft at the recent Worcester Festival. I know that it would have been difficult to find another soprano who could have achieved what she did with the difficult Forty-seventh Psalm by Florent Schmitt. Her wonderful singing of the "Salomé" scene I also consider one of the chief features of our very successful Festival.

She quite won the hearts of her Worcester audiences.

Yours cordially,

(Signed) ARTHUR J. BASSETT,

President.

GRAINGER, MASTER PIANIST

Australian Composer Charms All at Second Concert of Worcester Festival

Percy Grainger won more musical friends at the Worcester (Mass.) Festival this fall. From the Worcester Daily Telegram of September 29 the following forceful praise of the pianist is culled:

One of Mr. Grainger's chief characteristics is his pronounced originality.

A close friend of Grieg, who called him a genius and praised him warmly for his performance and understanding of his music, no finer interpreter than Mr. Grainger could be imagined for the concerto.

Exceeding praise has not turned his head. He has no self-conscious strut. He has no disturbing and peculiar mannerisms. It was immediately apparent that he had his own ideas about the concerto.

Mr. Grainger played the opening measures with delicacy and exquisite lightness of touch. As the first movement progressed there was evident depth and sonority in his playing of chords. There was a limpid clearness in his runs. His tone was warm and sensitively colored. There were striking contrasts, pages in which the pianist also displayed in turn flaming intensity, poetic insight, a vivid sense of rhythm. His phrasing throughout was finished. He was brilliant in cadenzas. Gifted with a technical equipment of the first rank, perhaps the most salient feature of Mr. Grainger's playing is its elemental vigor, its dominant virility. This quality of Olympian vigor is refreshing.

The Gray-Lhevinnes Popularity

During the first week of the 135 recital tour of the Gray-Lhevinnes this popular violinist and pianist had some unique demonstrations from conservatory and college audiences in Missouri.

At Lindenwood College, St. Charles, Mo., they nearly doubled the program, owing to repeated and insistent recalls. At the close of the program at least 200 people crowded to the platform to ask for souvenir autographs, and these young artists were kept signing their names for nearly an hour.

The next evening, Mr. Lhevinne was asked, at the Conservatory of Music of Warrenton to autograph the concert grand Baldwin piano upon which he had just delighted his hearers. This is the second time in a few months that a similar request has come to Lhevinne.

New York University Offers Music Courses

With the object of preparing teachers and others interested in music to teach music in the public schools of New York, the Departments of Music of New York University is offering this year a complete set of courses to be held on Saturday mornings. These include not only instruction in methods but also practical training in harmony, ear training, history of music, appreciation, etc. Special preparations have been made for teachers planning for promotion licenses.

Dr. Thomas Tapper, lecturer at the New York Institute of Musical Art, is in charge of the work. Assisting him are Marie F. MacConnell, Morris Schwarz, and Selma Konold. The classes will be held in the Washington Irving High School, Irving Place and Sixteenth street, New York.

Frank Pollock Opens Season in Chicago

Frank Pollock, the New York tenor, will sing an interesting program in Chicago at the Morning Musicals, which are being given at the Ziegfeld Theatre. Mr. Pollock's appearance will be on October 25. The program is as follows:

"Aubade" ("Le Roi d'ys") (Lalo), "Ideale" (Tosti), "Sonnet d'Amour" (Fr. Thomé), "Una Furtiva Lagrima" ("L'Elisir d'amour") (Donizetti), "Long, Long Ago" (Bayly), "Bonnie Sweet Bessie" (J. L. Gilbert), "Passing By" (Purcell), "The Minstrel Boy"—Air "The Moreen."

New York Chamber Music

Society's Initial Concert

On October 24 the New York Chamber Music Society will give its first concert of the season at Aeolian Hall, New York, presenting the following program:

Spoerl, quintet in C minor, op. 52, for piano, flute, clarinet, French horn and bassoon; d'Indy's suite "Dans le style ancien," op. 24, for trumpet, two flutes, two violins, viola and cello; Loeffler's rhapsodie "La Cornemuse," for oboe, viola and piano, and the Fibich quintet in D major, op. 42, for piano, violin, clarinet, French horn and cello.

Gala Concert at Kismet Temple,

Brooklyn, October 21

The principal artists who will appear in concert at Kismet Temple, Brooklyn, on Saturday evening, October 21, are Salvatore de Stefano, harpist; Helen De Witt Jacobs, violinist; Sara Guowitsch, cellist; Fiora de Waltorff, soprano, and Willard Bartlett Betts, organist.

AROUND THE MAP

HOUSTON, TEXAS.—EMMETT LENNON, the vocal teacher, was given a surprise by his 1916 class on the occasion of his recent birthday anniversary. Features of the evening included the presentation of gifts to Mr. Lennon and a program which was given by a number of his pupils and by the Houstonian Ladies' Quartet. Those present included: C. E. Parker, Jack Bostick, Donald Hodges, J. Bently, R. L. Phenia, Alexander Peddie, Bradford Clark, E. E. Sands, J. J. Settegast, Jr., Elmer Thur, Katherine Allen Lively, Carrie Belle Farthing, Addie Hughes, Isla Mentz, Katherine Secor, May Lennon, Helen Bostick, Thelma Freet, Anne Garrett, Elsa Thur, Cleo Freet, Virginia Frazier, Amida Noonan, Miss F. Westberg, Jack Carpenter, Jesse Moseley, Carl Sheehan, Glyn Long, John Calhoun, Hurt Garrett, Howard Brown and Kenneth Prince.

GRAND RAPIDS, MICH.—On October 6 the St. Cecilia Club held its meeting at the home of the new president, Mrs. W. S. Rowe. Mrs. Rowe's address to the club was a brief outline of the work for the coming year. At the luncheon preceding the meeting, the chairman of each committee gave an outline of the work being done by each committee. Meetings are to be held every two weeks. The St. Cecilia Chorus held its first rehearsal Friday, October 13, under the direction of Harold Tower, organist at St. Mark's Pro-Cathedral.

SALINA, KAN.—The new First M. E. Church is now under process of construction and undoubtedly will be one of the finest structures in the State. The Kansas State Music Teachers' Association convention will probably convene in this building, if it is completed in time.

BROOKLYN, N. Y.—HELEN DE WITT JACOBS, violinist, and SALVATORE DE STEFANO, harpist, are to appear at a concert to be given at Kismet Temple on Saturday evening, October 21. Other artists appearing on this program are Sara Gurowitsch, cellist; Flora de Walstroff, soprano, and Willard Bartlett Betts, organist.

DULUTH, MINN.—HANS HESS, cellist, will be heard in recital with Geraldine Farrar in November. Other cities included in their itinerary are St. Joseph, Mo., and Des Moines, Ia.

CINCINNATI, O.—ARTHUR MIDDLETON, baritone of the Metropolitan Opera Company, will be heard on February 15 with the Orpheus Club, Edwin W. Glover, director.

OWATONNA, MINN.—CHRISTINE MILLER has been engaged by the Ladies Society of the Congregational Church for a recital in February.

ERIE, PA.—MERLE ALCOCK is to be the contralto soloist at the concert to be given on February 26 by the Apollo Club, Morris Gabriel Williams, conductor.

COURTLAND, KAN.—Under the direction of W. M. Wood an orchestra has been formed in this city of about 600 inhabitants. The ensemble consists of twenty-seven instruments.

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PRINCESS TSIANINA have been engaged for an appearance on Friday, November 3, before the Passaic Teachers' Association.

CINCINNATI, O.—PAUL ALTHOUSE, tenor of the Metropolitan Opera Company, will appear with the Orpheus Club, Edwin W. Glover, director, on Thursday evening, December 7.

LAWRENCE, KAN.—HAROLD HENRY is to give a recital at the University of Kansas on January 9, 1917, under the auspices of the Sigma Chi fraternity.

ATTLEBORO, MASS.—ALBERT WIEDERHOLD, baritone, has been engaged as soloist with the Kneisel Quartet, on Saturday evening, October 28.

CONCORDIA, KAN.—At the District Federation Club meeting, Grace Nason King's program numbers include songs by Beach and Rogers.

GRAND RAPIDS, MICH.—On October 21, Henry Thacker Burleigh, the negro composer and baritone, will give a recital in St. Cecilia auditorium.

CINCINNATI, O.—GRACE KERNS, soprano, has been engaged by the Orpheus Club, Edwin W. Glover, director, for a concert to be given April 26, 1917.

JANESVILLE, WIS.—CHRISTINE MILLER will be heard in recital on Friday, January 5, 1917, under the auspices of the Apollo Club.

Laura E. Morrill, Only Teacher of Lillia Snelling

Laura E. Morrill, the vocal teacher, is a believer in the old adage, "He who knows and knows he knows, he is wise, follow him." That this is equally true of the femi-



LAURA E. MORRILL.

nine, is demonstrated in Mme. Morrill's work, for she knows that her methods are correct and is able to show by her own singing the truth of her statements. Her pupils thus have the benefit of example, which is invaluable.

One of her most gifted pupils is Lillia Snelling, the contralto, who has been engaged to sing with the Boston Symphony Orchestra at Worcester, Mass., January 9, and who also has been engaged for a tour with the St. Louis Symphony Orchestra in April. Of her recent appearance at Symphony Hall, Boston, the press spoke in terms of highest praise.

Miss Snelling is a product of the Morrill studios, Mme. Morrill having also prepared her for opera, and it was from these studios that this singer went to the Metropolitan Opera Company, where her work won for her a large circle of admirers. Charles A. Ellis, who engaged Miss Snelling for twelve appearances with the Boston Symphony Orchestra within three weeks in Boston recently, is reported to have said, "Your voice is fine and you have time and opportunity to establish yourself among the Boston people." And Boston is also pleased, for Miss Snelling has become a general favorite with music lovers there.

First Biltmore Musicale

The first Biltmore Friday Morning Musicale will be given in the grand ballroom of the Hotel Biltmore, Friday morning, November 3. The artists who will appear on this occasion are Josef Hofmann, pianist; Carolina White, soprano, formerly with the Chicago Opera Company; Giovanni Martinelli, tenor of the Metropolitan Opera Company, and Giuseppe de Luca, baritone of the Metropolitan Opera Company.

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Chicago, Ill., October 21, 1916.

Cordial indeed was the reception tendered Frederick Stock and his men upon their appearance on the stage of Orchestra Hall last week for the first program of the Chicago Symphony Orchestra's twenty-sixth season. With but few substitutions, the orchestra personnel is unchanged. Weber's overture to "Euryanthe" opened the festivities brilliantly. The spirited reading given it by Mr. Stock and his orchestra was well rewarded by the numerous handclapping of the large assemblage. Poetry and charm lent beauty to the delivery of the Beethoven second symphony, and the "Romantic" suite of Reger was given with exceptional effect. Following the Reger suite, three Sibelius selection were presented, "The Swan of Tuonela," "Valse Triste" and the "Finlandia" symphonic poem.

An excellent program, excellently performed was the one arranged for the first pair of concerts on Friday afternoon and Saturday evening, October 13 and 14.

Godowsky's Mastery

October 15, at the Illinois Theatre opening, F. Wight Neumann's thirtieth season, Leopold Godowsky was listened to by a large assemblage of admirers and followers

of his art. His program comprised Beethoven's thirty-two variations in C minor, Schumann's "Fantaisie," C major, the Chopin B flat minor sonata, the performer's own arrangements of the Weber "Momento Capriccioso," two Chopin etudes (both of which were played with the left hand alone) and his symphonic metamorphosis of Strauss' "Wein, Weib und Gesang" waltz, a Ravel and two Debussy numbers and in place of the programmed Saint-Saëns "Toccata," Liszt's "Campanella" was substituted, probably in consideration of an injured thumb. Each rendition, given with that amazing artistic skill that is customary when Godowsky plays, won for the artist an ovation that was both hearty and sincere. Especially noteworthy was his interpretation of the Chopin etudes played with his left hand. Among his auditors were noticed a large number of professionals.

Quick Engagements

Recently the MUSICAL COURIER announced the formation of a quartet for oratorio and concert engagements—Mabel Sharp Herdien, soprano; Rose Lutiger Gannon, contralto; Warren Proctor, tenor, and Burton Thatcher, baritone. Two days after the announcement appeared, Mr. Thatcher informs this office, three engagements had been booked by him for the quartet. The numerous inquiries indicate a good season for these artists.

Leo Ornstein at the Ziegfeld

For the third recital of his series at the Ziegfeld Theatre, Carl D. Kinsey chose Leo Ornstein, pianist, and a happy choice it proved, as there gathered at that theatre a larger assemblage than has as yet witnessed any of these recitals. Mr. Ornstein is not new here as he was heard last season at the same theatre and upon each new hearing aroused greater interest. Opening his program was the recitalist's own Russian suite, which, however, was not heard by this reviewer. Following came the Schytte sonata, and his second group, containing two Schumann,

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Grondahl and Scott numbers, and Ornstein's "A la Chinoise" and "Wild Men's Dance." Debussy, Chopin, Grieg and Liszt selections were also offered. Mr. Ornstein was applauded to the echo.

Chicago Pianist Tours East and South

Viola Cole, the Chicago pianist, will appear in recital in the East and South this season. Her first will be at the Texas State Fair, November 1, which will be followed by Dallas and Houston appearances. New York and Boston recitals follow later in the year.

Miss Cole is well known as a teacher here and has particular success with her interpretation, transposition and sight-reading classes. Her studio overlooking the lake in the Fine Arts Building, is probably one of the most artistic places in Chicago.

Kenwood Recital Successful

When Ella La Forge Murphy, soprano appeared in joint recital with Agnes Hope Pillsbury, last Tuesday evening, music lovers of the South Side were given an artistic treat. Mrs. Murphy, who is an ideal program builder as well as a beautiful vocalist, gave groups of English and German songs. Her work was in all respects excellent. Mrs. Pillsbury played with charm and was recalled many times.

A Program of Works of Composers of Bygone Days

Wessels & Voegeli presented Harold Bauer as the first of their list of attractions this season at Orchestra Hall, on Wednesday afternoon, October 17. For the occasion, the pianist had arranged a program made up entirely of works of "famous composers of bygone times," whose achievements, however, were set forth in a pamphlet accompanying the program. Probably due to the works which made up the program, only a scant audience was present.

Sturkow-Ryder and Irma Seydel Appear Jointly

At Central Music Hall, Wednesday evening, Theodora Sturkow-Ryder and Irma Seydel combined their talents and offered an interesting and well constructed program. A numerous audience gathered to listen to the work of these two popular artists. Mme. Sturkow-Ryder, a pianist of whom Chicago is justly proud, rendered the D'Albert D minor suite with effectiveness and dexterity and so delighted her listeners that she was vociferously applauded and graciously granted an encore. This she played with left hand alone. With Miss Seydel she presented the Beethoven sonata in A major in a manner that was highly satisfactory and evoked considerable plaudits from their auditors. Miss Seydel is not a newcomer in this community, and whenever heard leaves an impression both favorable and lasting. She was heard to splendid advantage in a group of Schubert-Wilhelmj, Haydn and Wieniawski numbers, her playing of which brought forth much well deserved enthusiasm. She also rendered not less satisfactorily Sturkow-Ryder's "Rhapsodie Russe" with the composer at the piano. This work was given a warm reception, and both composer and performer were showered with flowers and applause. There were also presented Rhene-Baton, Saint-Saëns, Maquerre, Debussy, Kreisler and Paderewski selections. Isaac van Grove at the piano, played skillful accompaniments.

Activities of Mr. and Mrs. Thomas J. Kelly

Although the Municipal Pier has been closed for the winter, the Civic Music Association has not abandoned

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the community "sings," which took place on the new pier on Thursday evening of each week throughout the summer months under the efficient direction of Thomas J. Kelly. Commencing next Wednesday, classes will be conducted by Mr. Kelly at Central Music Hall and continue during the entire season until the weather permits the return to the pier. Under Mr. Kelly's excellent direction these community "sings" have met with considerable success—so much so indeed that it was deemed necessary to continue.

Mr. and Mrs. Kelly left this week for Nebraska for a short time and will spend a week or ten days in their former home town, Omaha, in which their activities necessitate frequent visits.

Opening Concert of the Illinois Athletic Club Brings Forward Favorite Artists

The opening concert of the series which is presented each season at the Illinois Athletic Club, was most auspicious from several points of view. Chiefly by reason of the soloists, Isabel Richardson, Warren Proctor and many others combining to give pleasure to a large and brilliant audience. Miss Richardson, who in the past season has become a warm local favorite, sang the Scene and Prayer from "Cavalleria Rusticana," with chorus, and was one of the pronounced successes of the evening. Warren Proctor, one of the most prominent local singers, in his one number, Clough-Leighter's "Possession," demonstrated anew that he possesses one of the best tenor voices to be heard today. His experience as a member of the Chicago Opera has given him added poise. Also a most charming feature was the selection of Indian ballads, and folk stories in costume by Princess Wahtawaso, who has been touring the country under the Redpath management. Others who pleased were J. Parnell Egan, Arthur Platz, Thomas Remington, and Katherine Hager.

There were also six ballet numbers by children (students of Marie Yung) of the Chicago Opera Association.

James Goddard Concertizing

James Goddard, basso of the Chicago Opera Association, is giving recitals in the West this week. On October 17, he sang at Grand Island, Neb., and on the 19th at Marysville, Mo. Mr. Goddard, who is soloist at the First Presbyterian Church of Oak Park, one of the best church positions around Chicago, has refused many recital dates which conflict with his demands in Chicago. He will sing

several important new roles with the Chicago Opera this winter, aside from the Wagnerian roles in which he achieved such success last season.

William Boeppler a Man of Varied Interests

It is perhaps not so well known that William Boeppler who is so well known in this city and in Milwaukee as a conductor, has also a large class of pupils in both Chicago and Milwaukee. Mr. Boeppler teaches two days in Mil-

waukee, while the rest of the week is taken up by his Chicago studies in Kimball Hall and his residence, 929 Edgecomb Place. Among the artists who speak in glowing terms of Mr. Boeppler's work as coach are Letitia Gallaher, mezzo-contralto, and Frances Ingram, the well known contralto of the Chicago Opera Association, who gives a great deal of credit to this splendid musician for her success in interpreting the Lied.

The newly organized "A Capella Club" of the American Conservatory will begin its rehearsals next week under the direction of E. Warren K. Howe.

A large number of representative musical people gathered last Sunday evening at the home of Mr. and Mrs. Heniot Levy in honor of Leopold Godowsky.

A Promising Pupil of William Clare Hall

One of the most promising of the many artists who have learned to sing in the William Clare Hall studios is Bertha Lotta Sorensen, who is the soloist of the National Hardware Convention this week. Mrs. Sorensen possesses a contralto voice of unusual brilliancy, power, good enunciation and a personal charm which make her work popular. She sang at the Cinema concerts recently given at Orchestra Hall, where she was one of the most popular artists. She gives a recital at Atlantic City this week, and at home is soloist of the People's Congregational Church of Englewood. Mrs. Sorensen, be it said, is only one of many who have made a place for themselves after study with Mr. Hall, who is one of the best artists in the concert field today. Mr. Hall, however, accepts but few engagements, as he prefers to devote his time to teaching, and his large class takes up practically all of his time. He is soloist at the Kenwood Evangelical Church.

Burton Thatcher a Busy Baritone

Burton Thatcher will make the first tour of his concert season October 30 to November 5, singing in five cities of Indiana. Mr. Thatcher also announces that, as usual, he

(Continued on page 23)

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American Conservatory Notes

In his recital at Central Music Hall, November 28, Clarence Loomis will play two of his own new compositions, "Valse Ecstatique" and "American Fantasy," the latter for two pianos. Kurt Wanick will be the assisting artist.

An American Conservatory student, Helen Dallam, who

LENA DORIA DEVINE

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A few extracts from the criticisms on the phenomenal debut in New York and Boston of MISCHA

LEVITZKI

The Russian Pianist

Richard Aldrich, in *The New York Times*
Wednesday, October 18, 1916.

MISCHA LEVITZKI APPEARS

First Recital of a Young New York Pianist in Aeolian Hall.

The name of Mischa Levitzki probably means little or nothing to most music lovers in New York. Those who went to his recital in Aeolian Hall yesterday afternoon found that it signifies a genuine talent in piano playing, and belongs to a musician whose first public appearance in New York furnished an agreeable surprise, and gave much pleasure of a sort none too common in the performance of new and untried artists. He possesses the innate sense of the artist, the power that enables him confidently to go his own way toward a goal of his own choice. His technique is highly developed, very certain, and would be "brilliant" if he sought brilliancy as an end in itself. He is as little of a virtuoso as can well be imagined, and technical proficiency is to him but means to an end. His style is, indeed, uncommonly intimate in a manner that is intensely musical. There was an allurement, a persuasive charm in this exposition that beguiled his listeners into unquestioned acceptance of it. It seems likely that more will be heard of Mr. Levitzki in New York for he has wares to offer that are none too common in the artistic market.

W. J. Henderson, in *The Sun*

Wednesday, October 18, 1916.

MISCHA LEVITZKI MAKES FINE DEBUT.

Young Pianist at First Recital Charms Hearers by Musical Qualities.

He convinced thoughtful hearers that he meant to find his mission in the preaching of pure musical beauty, and to this end the resources of his delicately sensitive touch and easy dexterity were devoted. This young man played with extremely rich and well varied tone, with sunny clarity, with well marked rhythm and with an exquisite sensitiveness in the balance of voice parts. His first and foremost trait seemed to be an unerring instinct for the melodic phrase, for it never escaped him in any passage, however seemingly that passage was pure ornament. In short Mr. Levitzki convinced his hearers that he was one of the most delightfully musical pianists that

have come before this public in recent years. He should have a future of honest artistic success.

New York Herald
Wednesday, October 18, 1916.

YOUNG LEVITZKI AN ACCOMPLISHED ARTIST.

He proved to be one of the most interesting newcomers. A well chosen programme disclosed his unusual talent and incidentally kept his hearers entertained from start to finish. Audiences nowadays are quick to recognize talent and yesterday the insistent applause was convincing proof that his playing was appreciated.

World, Wednesday, October 18, 1916.

RUSSIAN PIANIST PLEASES LARGE AUDIENCE.

YOUTH SHOWS REMARKABLE COMMAND OF KEYS.

Mischa Levitzki, a young pianist of marked ability, gave a recital yesterday in Aeolian Hall. This artist has a remarkable command of the keyboard and a surprising assurance of what he desires to say. Some of his interpretations differ from those that have been recognized as standard, but they are interesting and show that the player has, at least, a thinking grasp on his art.

American, Wednesday, October 18, 1916.

NEW BOY PIANIST PROVES SKILLFUL.

Mr. Levitzki displayed talent and technique far above the ordinary. In Beethoven's "Waldestein" sonata he disclosed a fine sense of rhythm, intelligence and style devoid of affectation. A large audience applauded long and freely.

Evening Sun, Wednesday, October 18, 1916.

Mischa Levitzki made a debut extraordinary at Aeolian Hall yesterday afternoon. He played the most familiar classics with crisp, clean touch and flamboyant full-blooded melody, till the house rang with applause.

Evening Mail, Wednesday, October 18, 1916.

MISCHA LEVITZKI'S DEBUT.

Mr. Levitzki has his own way of doing some things, as for instance in his sudden

change of tempo and his violent dynamic contrasts. But one feels always that he has a well-founded reason for these individualities, not a mere desire to be "different." The programme with which Mr. Levitzki introduced himself to New York called for piano playing of the highest order. That he passed this searching test in a completely satisfactory manner is sufficient indication that in Mischa Levitzki we shall soon see one of the world's really great pianists.

Brooklyn Eagle, Wednesday, October 18, 1916.

Mischa Levitzki gave a recital yesterday afternoon in Aeolian Hall. He can use dynamics in a legitimate way, and there is no sounding in the production of his forte. He has a remarkably well developed power of discrimination, belongs to no particular cult of expression, but is original. His Beethoven C major sonata was refined and appealing. The Liszt Rhapsodie No. 6 was glorious in life and vigor.

Philip Hale, in *The Boston Herald*

Friday, October 20, 1916.

BOSTON HEARS LEVITZKI FOR THE FIRST TIME.

Mr. Levitzki has mechanical fluency and musical comprehension. His bearing is modest and prepossessing. The interpretation of the Fugue was more to be commended than that of the Prelude. In the former the contrapuntal realities were delightfully clear. His interpretation of the Sonata might be characterized as sane, radiant beauty. His interpretation of the preceding Adagio was appropriately simple and thoughtful, nor was it without the peculiarly Beethoven depth of feeling. Let us hear Mr. Levitzki again.

H. T. Parker, in *Boston Evening Transcript*

Friday, October 20, 1916.

Mr. Levitzki sees his end from the beginning; he leaves nothing to chance; his musical mind measures his musical impulse. His tone was full and rich, without mere largeness and loudness; it could be exquisitely even and placid; it was sensitive and songful; it had always the qualities so easy for the ear to recognize, so difficult for words to bear, that transmute patterned sound into the intrinsically beautiful, and the poetizing speech of

music. Such instinct and sensibility dwell sometimes in the Russian spirit, the Russian ear and hand. In his playing of all these pieces went that sense of the beauty and the poetry of music, of that silken fineness of car and hand which are Mr. Levitzki's clearest and characteristically Russian traits.

Olin Downes, in *Boston Post*

Friday, October 20, 1916.

FIRST RECITAL BY LEVITZKI.

YOUNG PIANIST HEARD AT JORDAN HALL.

He has plenty of talent, a tone of much natural beauty, which he seldom forced yesterday, musical intelligence and true idealism. The "Waldestein" sonata of Beethoven was played brilliantly, with genuine feeling and appreciation of its great propositions, and frequently with a fortunate suggestion of orchestral effect. It is neither to our disappointment nor to his own detriment that at present Mr. Levitzki, a young and talented man, sticks if anything over conscientiously, to his text, and is disinclined to over "subjective" interpretation. It is far better so at this time, and this is additional testimony to his artistic enthusiasm and sincerity.

The Boston Journal, Friday, October 20, 1916.

LEVITZKI WINS FAVOR AT HIS PIANO RECITAL.

This was his first appearance in Boston, and it was so auspicious an event that it may well lead to other recitals here before the season is over.

Boston Daily Advertiser

Friday, October 20, 1916.

LEVITZKI MAKES BOSTON DEBUT.

NEWCOMER PROVES HE IS ALREADY ARTIST.

TEMPERAMENT AND INTELLECTUALITY SHOWN IN RECITAL, SAYS PROF. ELSOM.

Christian Science Monitor

Friday, October 20, 1916.

His actual playing is much better than that of many artists who are enjoying fame. He perhaps has the best pair of hands that are touching keys today. And as to phrasing, the recital was an educational opportunity to those who are studying. All in all the recital was an occasion of memorable piano playing.

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The winter of 1916-17 will be the Jubilee Year of The Philharmonic Society, whose musical activities have been continuous since 1842. This anniversary will be fittingly celebrated by a festival series of five concerts, four of which will be included in the regular subscription series on Thursday Evenings, Friday Afternoons, Saturday Evenings and Sunday Afternoons.

THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Stransky, will continue to maintain the high artistic standards which have admittedly placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Stransky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts.

THE RICHARD STRAUSS NEW ALPINE SYMPHONY

This latest work of Richard Strauss was announced for production by The Philharmonic Society last year, but through prevailing conditions the orchestral parts were delayed in arriving in this country and were not received until after the close of the season. The entire material is now in the hands of the Society, and this work of the greatest of living composers will receive its first New York production by The Philharmonic Orchestra at one of its earliest concerts.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

Mme. Mershon Is an Outdoor Enthusiast

The accompanying snapshot shows Bernice Mershon, the new Carmen of the Silingardi Opera Company, on her horse, "Jeff," at her summer home in the Adirondacks. Mme. Mershon has just returned from the mountains to begin rehearsals for "Carmen" and "La Navarraise," in both of which she will be featured this season in New Orleans, Havana and Porto Rico.

Mme. Mershon is an outdoor enthusiast. She rides miles every day over the rocky mountain roads in sum-



BERNICE MERSHON,

Prima donna of the Silingardi Opera Company, on her horse, "Jeff," at Lake George.

mer, and in town she may be seen any day in Central Park, on her snow white horse. Besides, she drives an automobile, and can even replace a punctured tire or tinker a bit of wayward machinery into shape if need be, and she golfs, swims and handles a racquet with sufficient agility to have merited several treasured loving cups.

Not many prima donnas are as slender and girlish as Mme. Mershon. Needless to say, it is to her athletic inclinations that she attributes her slimness. She is a living refutation to the popular theory that a woman must be big in order to harbor a big voice. For with all Mme. Mershon's slenderness, she possesses a voice that is remarkable for its fullness, its mellow deepness.

But more than this. Mme. Mershon believes that a great deal of outdoor activity is needed to give one that wholesome, red-blooded vitality, that sparkling magnetism that are essential to the successful portrayal of dramatic characters like Carmen.

Leo Ornstein at Montreal

On October 1, for the third time since March 6, 1916, Leo Ornstein has played at Montreal, and Manager C. O. Lamontagne had the satisfaction of seeing people turned away by the box office of His Majesty's Theatre. Mr. Lamontagne then re-engaged the young Russian for a fourth recital, to be given early in the new year. Both the French and English press of Montreal vie with each other in praising Ornstein's art, as follows:

In the world of music, one always connects Ornstein with the unexpected, eccentric manipulation of the keyboard, and effective, awe-inspiring renditions of the works of the classic composers. The large audience yesterday afternoon was not disappointed, for Ornstein was at his best and the carefully selected program afforded the eminent young master ample material to mystify his audience with his peculiar interpretations.

Perhaps the most perfect rendition and the one that pleased the audience most, was Ornstein's playing of Chopin's Valse in A flat.—The Evening News, October 2, 1916.

Ornstein is developing rapidly. There was about his work yesterday a sincerity and thoughtfulness, a happy abandonment of the merely bizarre which was encouraging. Of course, we had the "Wild Man's Dance" (by special request) and an equally amazing display of new musical doctrine as exemplified in what the player described as Chinese music. . . . What makes him notable is that in spite of being able to play a "Wild Man's Dance," he can play Debussy and Grieg and Chopin and Liszt and Schumann.

More than that, he can write music, as his opening selection showed. His Russian suite is distinctly creditable, not brilliant but showing definite tendencies and a happy avoidance of both sentiment and that turgid solemnity that is so often found in the work of young writers.

He is technician enough to ride triumphantly over difficulties of that (Debussy) class and he is more than ordinarily aware of the importance attached by this composer to unusual rhythm. It would not be surprising, indeed, if this young performer became one of the leading interpreters of a composer whose work is too little known.

Both as regards size and appreciativeness the audience was thoroughly satisfactory.—Montreal Star, October 2, 1916.

By the virtuoso interpretations of Chopin, Liszt, Schumann, Grieg, of Schytty and of Debussy, one was very quickly convinced that this pianist must be counted among the most celebrated and the most conscientious of the great modern pianists. The great audience was not sparing in its applause; but if one must be moved to tears by his interpretations, by his extravagant and fantastic interpretations of his futuristic compositions, one has on the contrary to comprehend that the pianist Ornstein has not been conquered by the futurist school, and that he was elevated to the highest level by his incontestable artistic qualities, and that he held the close attention of his audience to the very finish.—La Presse, Montreal, Canada, October 2, 1916 (translation).

Fortunate Candidates for Free Scholarships
at Guilmant Organ School Named

Under most favorable conditions, the Guilmant Organ School, New York City, has reopened for the season. The

enrollment is large, and nearly every period already taken. The competition for the free scholarship was keen and participated in by applicants with decided ability and talent for the organ. The examinations were held September 29, and the fortunate candidates were Glen Rossiter, of Saginaw, Mich.; Lillian E. Fowler (New York), Ruth Sullivan (Norwich, Conn.), Vincent de Sola (Brooklyn), Andrew J. Roth (New York), Lizzie F. Sweet (Brooklyn). The Berolzheimer scholarships are for free tuition in the Guilmant School, and all the advantages for a year. The demand for organ study is greater than ever this year, and Dr. William C. Carl and the members of the faculty anticipate an unusually successful season.

Boston-National Grand Opera Company Repertoire for the New York Engagement

Monday evening, November 6, "Andrea Chenier," with Giovanni Zenatello and Mme. Villani; Roberto Moranzone, conductor; followed by ballet from "Prince Igor."

Tuesday evening, November 7, "Iris," with Mme. Miura; Roberto Moranzone, conductor; followed by an Oriental ballet.

Wednesday matinee, November 8, "La Boheme," with Maggie Teyte, Mabel Riegelman, Riccardo Martin, and Auguste Bouilliez; Roberto Moranzone, conductor; followed by bal masque.

Wednesday evening, November 8, "L'Amore dei Tre Re," with Mme. Villani, Zenatello, Baklanoff and Mardones; Roberto Moranzone, conductor; followed by "Prince Igor."

Thursday evening, November 9, "Rigoletto." The New York debut of the Russian singers, Nadina Legat (Gilda), and Enrico Arensen (The Duke), George Baklanoff as Rigoletto; Fulgenzio Guerrieri, conductor; followed by ballet divertissements.

Friday evening, November 10, "Les Contes d'Hoffmann," with Dorothy Pollis, Kathryn Lee, Maggie Teyte, Enrico Arensen, and Baklanoff; Fulgenzio Guerrieri, conductor; followed by Offenbach ballet.

Saturday matinee, November 11, "Madame Butterfly," with Mme. Miura, Riccardo Martin and Chalmers; Fulgenzio Guerrieri, conductor; followed by an Oriental ballet.

Saturday evening there will be a repetition of the opening night's opera.

The prices will range from \$1 to \$5, with boxes at \$15 to \$50. Tickets are on sale at the Lexington Opera House, also at the leading ticket agents and department stores at box office prices.

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**CHRISTINE MILLER, SOLOIST
WITH PEOPLE'S SYMPHONY**

The seventeenth season of the People's Symphony Concerts, Franz X. Arens, conductor all this time, brought as soloist Christine Miller, who, in a gorgeous variegated gown, was a delight to eye and ear. "My Heart at Thy Sweet Voice" was sung with a control and poise rare indeed, and her songs had in them a concentration and interpretative talent which led to tumultuous applause, so that she had to sing Brahms' "Der Schmied" twice. Many recalls after Frank Bibb's (her accompanist's) fine spring song led her to sing Carpenter's "Don't Ceare." There followed more recalls.

The orchestra performed with a smoothness and delicacy heretofore unattained, Mrs. Arens having gathered first-class men, alive to his demands. For brilliancy and clean-cut periods Liszt's "Les Preludes," and for delicacy the accompaniment to Saint-Saëns' "My Heart" might be pointed out. The "Meditation," from "Thais," had to be repeated, and all in all it was a notable concert, beginning the season with fine éclat. Liszt's sixth Hungarian Rhapsodie (with the "octave" finale) and the overture to "Phedre," were the other orchestral works. The second concert will take place Sunday, December 24. Mr. Arens made an appeal for subscriptions to the Endowment Fund, which has already reached \$30,000.

Alice Eversman Gives Recital in New York

On Saturday evening, October 21, Horace Mann auditorium, Columbia University, New York, was crowded with an enthusiastic audience, the attraction being Alice Eversman, soprano of the Metropolitan Opera Company. She was assisted by Elena de Sayn, violinist, and Erno Rapee, at the piano. Miss Eversman opened the program with an excellent interpretation of Elizabeth's aria from "Tannhäuser," and her other numbers included songs by Ronald, Blickfeldt, Bruno Huhn, Carpenter, Kernochan, Lalo, Paladilhe, Arensky, Rubinstein, Burleigh, MacDowell, Mary Turner Salter, Oscar Haas, and Rummel. Especially delightful was her interpretation of Arensky's "Der Drache," which she was forced to repeat. The beauty of Miss Eversman's voice and the charm of her personality combined to make the concert a thoroughly enjoyable one, and the number of encores which were necessary testified to the enjoyment of her audience.

Miss de Sayn pleased with her artistic interpretation of Tcherepnin's "Poem Lyrique," and a group including the Auer arrangement of Popper's "Spinning Song," Debussy's "En Batteau," and "Scène Bachique," by Enrico Bossi. She, too, was called upon to give encores.

Early Bookings for Lewis Artists

First dates of the season for Mrs. Herman Lewis' artists are:

Richard Buhlig, pianist, first New York recital at Aeolian Hall, October 24.

Maude Fay, soprano of the Metropolitan Opera Company, begins the season with concert engagements in Springfield, Columbus, and Dayton, Ohio.

Eleanor Spencer, pianist, first New York appearance at Aeolian Hall, November 7.

Eleanora de Cisneros, mezzo-soprano, booked for the season with the Cleveland Grand Opera Company.

Frank Pollock, tenor, concert in Chicago, October 25.

Saramé Raynoldis, dramatic soprano, goes to Chicago early in November to begin season with Chicago Opera Association.

Mischa Léon, tenor, and Lorene Rogers, coloratura with Cleveland Grand Opera Company, season beginning in November.

Lucile Lawrence will sing a number of concerts in the Middle West and South before going to Havana in December with the Bracale Opera Company.

Merced de Piña and Roger de Bruyn, contralto and tenor, are singing in and about New York previous to their first New York recital at Aeolian Hall, October 31.

Monica Graham Stults, soprano, sings for the first time in the East in November.

Anne Arkadij, Lieder singer, recital in Chicago, November 15. Western tour follows which will extend as far as Omaha. Miss Arkadij returns via St. Louis for a

concert there November 30, and will be in New York for her recital at Aeolian Hall, December 5.

Boguslawski Coming

Moses Boguslawski, pianist, will give a New York recital at Aeolian Hall, Wednesday afternoon, November 15. His program will embrace the organ prelude and fugue, D major, Bach-Busoni; Brahms' "Paganini" variations, Liszt's "Années de Pelerinage," and a Chopin group.

Barstow Recital Postponed

The recital of Vera Barstow, violinist, announced for October 27 at Aeolian Hall, New York, is indefinitely postponed on account of the artist's illness.

Rosalie Wirthlin Recital

Rosalie Wirthlin, contralto, a singer by no means unknown to New York, gave her first recital at Aeolian Hall, October 19, on the stormiest afternoon of a rainy week. Notwithstanding, an audience of very good size attended, applauding the depth of sentiment she displayed in Handel's "Mio Cor," the flexibility of her large voice in Durante's "Danza," and her grace of style in Jones' (old English, 1609) "Sweet Käte." There were many other charms in her singing, including dramatic impulse, intellectual conception, and clean cut enunciation. Her French is real French, her German that of a native, and all in all this recital served to show an artist of high ideals, able to carry them out, and so satisfying all classes of listeners. Richard Epstein provided beautiful accompaniments.

MME. TERESA CARREÑO

announces that, as the result of many requests, she will conduct a series of interpretive classes in advanced piano playing at her studio, 740 West End Ave., New York, at such times as will not conflict with her concert tour. Information regarding these classes may be obtained from Mme. Carreño's secretary at this address.

WILFRED GLENN, *Basso*

Some important engagements early part of this season are:

Soloist, Worcester (Mass.) Music Festival, September 28.

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October 9, 1916.

MY DEAR MR. BUCK—Appreciating the keen interest you always show in the welfare of all your pupils, I am enclosing a list of my prominent early bookings.

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With best wishes, I am, Yours sincerely, (Signed) WILFRED GLENN, Basso.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Despite the war, the National Eisteddfod in Wales this year showed a profit of \$5,000.

It is amazing how much poets have written about music, even though the word is without a suitable rhyme.

Strauss' "Alpine" symphony is to have its New York premiere tonight, an event that will make Cincinnati and Philadelphia smile, for they heard the work last spring.

Barcelona, Spain, will hear good opera next season, as the company formed to go there includes such well known Italian artists as Elvira de Hidalgo, Battistini, Bonci, and the tenors Pertile and Tito Schipa.

"If you've got something worth while, and you can't sell what you've got, advertise and let the people know you've got it." Thus spake Henry Ford, the automobile king. His words apply to music as well as to motors.

Commenting on the recent appearance of a French noblewoman at a concert given here for war funds the New York American writes: "It is not every day that a duchess sings for charity." Is that a cause for congratulation or desolation?

In the New York Sun, Tuesday, October 17, 1916, appeared the following: "The Morgan dancers remain at the Palace for the fourth week. During their entire engagement they have been the best thing on the bill." The Morgan dancers have been

the rage of New York, and their return here is only a question of weeks. This week the Morgan Roman Ballet is appearing in Washington, D. C.

The Yale Pageant, favored by ideal weather, was a triumphant success last Saturday, October 21. A story of it with illustrations and special reference to the musical features, will appear in the MUSICAL COURIER of November 2.

One hears that Rosina Galli, the charming première danseuse of the Metropolitan, is to become one of the singing artists of that institution, though it is not stated whether or not she intends entirely to give up the dancing part of her activity.

One rumor says that Gino Marinuzzi will be the first conductor at La Scala the coming season, while another reports that the duties are to be divided between Mascagni and Giuseppe Baroni. Curb brokers quote ten to seven on Marinuzzi.

Some time the Ballet Russe, now playing here at the Manhattan Opera House, ought to dance Gadowsky's piano paraphrase of Johann Strauss' "Künstlerleben." In order to do its polyphony justice, Nijinsky might get points from a centipede.

If all that is said is true, Maria Kousnezoff will not sing with Muratore in "Faust," Tuesday evening, November 14, as Mme. Kousnezoff is now appearing in Russia. It may be, if she comes to these shores at all, it will be only toward the end of the Chicago opera season.

Alberto Franchetti, the composer, one of whose works, "Cristoforo Colombo," was done by Campanini in Chicago with Titto Ruffo in the title part, and who is also known as the composer of "Germania" and "Notte di leggenda," is working on a new opera to be called "Glaucio e Scilla."

There is general satisfaction that instead of using one of the old "war horses" of the Metropolitan Opera repertoire, that institution is to open its season here on November 13 with Bizet's "The Pearl Fishers." Generalissimo Gatti-Casazza varies his tactics from time to time and therein reveals clever and effective operatic strategy.

In a recent private interview with one of the governing officers of the Cincinnati Symphony Orchestra that well informed personage said: "We are just completing the greatest season sale ever enjoyed by the orchestra, and at present it seems that the task of finding enough seats in our hall for the number of people who have subscribed is going to present a very difficult problem."

The habit of modernizing for concert purposes old violin morceaux, and transcribing for that instrument the smaller gems of the song and piano literature, is being overdone strikingly, and except in a few instances where true artistic results are achieved, the practice is indefensible, for its discourages the composing of larger and more serious works and gives the general public an entirely wrong idea of the literature, nature and possibilities of the violin.

Milwaukee just now is holding a Music Booster week in order to bring home to its citizens the value of the tonal art and the importance of supporting its local demonstrators. Such a proceeding was suggested to a number of Milwaukeeans last year by the editor in chief of the MUSICAL COURIER when he visited that city with Mr. Devries, found its music and musicians in a sadly neglected and moribund condition, and said so in the columns of

this journal. Some of the Milwaukee papers at that time resented the criticism, but the present Music Booster week proves that there was need for improvement there. We are glad that it now seems probable.

At the second concert of the Philadelphia Orchestra, Ernestine Schumann-Heink, the soloist, endeared herself still more to the hearts of Philadelphians—if that were possible—by contributing a check for \$100 to the \$500,000 endowment fund, and further promising a like contribution every year for the next four years.

Some of the American artists who are helping to make the New York season of 1916-17 memorable by appearing at its early season concerts are Maud Powell, Anna Case, Lester Donohue, Florence Mulford, Merlin Davies, Christine Miller, Albert Spalding, Reinald Werrenrath, John Powell, Charles W. Cadman, Francis Macmillen, Samuel Gardner, Eddy Brown, Theo Karle, Olga Samaroff, Frances Nash, Evan Williams, etc.

A prominent agricultural paper bemoans the vanishing of the old fashioned singing school and complains that when the farmer stops singing he becomes a mere drudge. The American farmer never was much of a singer and is not likely to become one. Today he has less time than ever for singing school, because when he is not employing his leisure time in studying stock market reports from the city exchanges, he is at the moving picture show or taking out his folks for a drive in the family motor car.

The Roman newspaper, *Giornale d'Italia*, recently made the statement that after appearing in the coming season at the Teatro Costanzi, Rome, the veteran Italian baritone, Mattia Battistini, will retire. The Italian musical papers treat this announcement with open derision, one of them remarking that "Battistini will make his farewell—à la Patti"; while another one says, "It will be a farewell to which there will be an encore, followed by a definite farewell—and then Battistini will sing again."

Baltimore has an ordinance:

"The Star-Spangled Banner" shall not be played, sung or rendered in Baltimore in any public place or at any public entertainment, or in any theatre, except as an entire and separate composition or number, without embellishments of national or other melodies.

How about the first opera company that starts to produce "Madame Butterfly" there, the score of which teems with garblings of the Star-Spangled Banner?

It is pleasant to learn that a good musician and earnest musical educator like David Mannes believes in the tonal future of the negro race, both as performers and composers. In an interesting article in the New York Evening Post Magazine, Mr. Mannes points out that hitherto the negro has played chiefly on instruments which they "pick" or on instruments of percussion, and says: "To my knowledge they never have turned to bow instruments. So it is that the difficulty for the negroes in playing on the violin lies in the bow. In their management of it they may approach the fine and natural legato of their own voices." Very timely is Mr. Mannes' reminder that the negro music is not all ragtime and that the vulgar texts which usually distinguish "coon songs" nearly always are written by white men. There is every reason to be hopeful that the negro population will develop another Coleridge-Taylor or a composer even more generously gifted than that undeniably talented individual who was partly of white extraction.

VARIATIONETTES

A French critic calls a Rimsky-Korsakoff score "a dictionary of orchestration." That starts us off on a new line of thought. Wagner is an address book of mythology, Schönberg is an encyclopedia of dissonance, Liszt is the history of Hungary, and Beethoven the atlas of the world.

The October issue of the Atlantic Monthly has a fascinating article entitled "The Criers of the Musical Shop." It criticizes the critics and gives them a dose of their own medicine, adroitly, effectively, humorously. "The great tactical mistake of the criers," says the article, "is that they are not content with their radiant nebulae; they insist on defining." We always were amused at the spectacle of nearly all critics agreeing that "music begins where speech ends," and then attempting to translate into words the scores of the most abstruse and complicated composers. The Atlantic Monthly author, Sherlock Bronson Gass, puts the process in this strikingly correct form:

"The musical mode reverses the literary, and in just the element that conveys the thought and adjusts the feeling to it. The user of speech puts his thought first and the feeling flows from the idea; the user of tones rouses the feelings first, but the thought that follows—if it does follow—is the irresponsible stuff of dreams."

What has become of that \$700,000 conservatory of music, for which a rich Chicagoan, deceased, left the money in his will? When the institution is started we suggest among the professorial chairs one for the purpose of teaching public performers what to say in reply to a friend's query: "Did you read that vicious criticism of you in the Bludgeon this morning?" The form of answer usually employed at present is for the artist to lie and say that he never reads the Bludgeon.

Some one else has been credited, by misinformed persons here and there, with having written the marches of John Philip Sousa. The monarch of the two step, too, has heard the story. The last time it was brought to him he said: "It's strange that this mysterious composer should have been charitable enough to let me gain all the fame and profit while he remained in obscurity. It surely is the height of unselfishness for him not to write even one world famous march for himself, but to give all his creations to me and let me enjoy large incomes from them, for of course he blackmails me out of a sum pitifully small compared to my earnings. Listen carefully, while I make a confession to you. I really write my own marches, but as a matter of fact, I do not lead my own band and never have done so. That part of my activities is carried out by a chap who gets himself up to look like me, wears my clothes and uses my name. Of course he pays me a percentage on his big earnings."

When Humperdinck was very ill about a year ago and was taken from Berlin to the Riviera, a solicitous Monte Carlo hotelkeeper, desiring to prepare for any and every possibility, asked the shrunken patient: "What is your religion?" "I am a Wagnerite," came from the whimsical sufferer.

From a courteous correspondent who signs himself "W. H. B." we are in receipt of this post card: "You ought to have your nose punched for what you wrote about Paderewski last week." Perhaps we ought, perhaps we ought, but who is to do it?

A strange lot, the persons who write brave but anonymous communications to newspaper writers. For some peculiar reason no letters ever reach this office objecting to praise.

If, by any almost unthinkable mischance, America now should enter into war against all the nations at present engaged in it, they would retaliate, of course, by barring American symphonies and American grand operas from performance in

Europe. It is to be doubted whether this country could stand such a loss.

The Ballet Russe draws some strange individuals to the Manhattan Opera House. One of them was heard to deliver himself of this: "That 'Till Eulenspiegel' is great stuff. The music is bound to become popular at concerts."

By the way, Pierre Monteux, who refuses to lead Richard Strauss' "Till Eulenspiegel," conducts with enthusiasm Schumann's "Carneval" and Weber's "Invitation to the Waltz," thereby implying that to be a good German composer one must be a dead German composer.

This evening, at the Philharmonic's "Alpine" symphony premiere, the connoisseurs will have a busy time trying to figure out whether Strauss wrote this work to show that he can compose melody also, or to acknowledge his previous mistake in having followed outlaw tactics in theme and treatment. Beethoven's "Eroica" is the victim of such discussion to this very day. Still are some commentators discussing shrilly what Beethoven had in mind, instead of enjoying unceasingly what he put on paper.

"Opera-goers" is a misused term. It should be applied to those persons who go away from the opera during the middle of the last act. Operastayers are the real music lovers.

A solemn aggregation of pure minded citizens, termed the New York Sabbath Committee, obliged a local theatre to cancel the engagement of Maud Allan, the symphonic dancer, who had been advertised to visualize there on Sunday evening the music of such compositions as Chopin's funeral march, Schubert's "Ave Maria," and other very proper airs. The fact that cabarets are open here on the Sabbath, and that there is stage dancing in the theatres, seems to have disturbed the N. Y. S. C. not at all. To their minds it is in order, too, for nearly naked female demonstrators of the Hawaiian hula-hula to exhibit themselves nightly at the leading New York cafés and restaurants, where the sale of liquor is permitted at the same time. Some day a great scientist will discover the microbe that makes its victims wish to be censors of the morals and amusements of their fellow creatures, and also will isolate the separate bacteria which are responsible for the amazing judgments of the purifiers and protectors.

Several of the Sunday papers comment upon the slim attendance which marked Efrem Zimbalist's violin recital at Carnegie Hall last Saturday afternoon when there was no musical counter attractions to divide the patrons of concerts. As a matter of fact, the house was seemingly only half filled with auditors. That is not as it should be, for Zimbalist is an expositor of very refined and sympathetic violin art, and there is no reason why the public should not know it.

Advocates of opera in English often claim that great opera cannot be written by American composers until opera is sung in their native language. Such enthusiasts forget that Mozart, the Austrian, set his immortal opera scores to Italian librettos. Gluck and Meyerbeer were others whose native language was no part of their greatest successes.

After all, New York never will be able to duplicate Berlin's musical activity, for while a glance at the October doings here shows us to have as many good concerts as the German capital, we have not nearly as many bad ones.

On the other hand, it is staggering to think how many American cities there are which never have heard a Wagner opera.

Isolde Menges, the violinist who made her debut in this country last Saturday evening, played the Brahms concerto as though she loved the work in-

stead of fearing it. That also is the best way for the impartial listener to approach Brahms.

"Is that an English horn in our orchestra?" screamed the enraged German manager. "Not quite," said the diplomatic conductor, "I believe it's Canadian."

An optimist is a ruddy faced man who, after purchasing two \$6 tickets for "Tristan and Isolde," and being informed that "Lucia" is to be given instead, exclaims heartily to his wife: "Well, what's the difference? Now that we've come, let's hear what they've got."

Although we are able to recognize any standard musical work after hearing its first few measures, and to mention its opus number, we are unspeakably envious of our friend who names at first sight the brand of any automobile which passes in the street.

Before we go to the polls on election day we shall telegraph both to Hughes and Wilson, asking them these plain questions: "Are American composers people? Should they be coddled or cuddled? Is it better for our nation to have no great living composer or to have one like Elgar?"

L. L.

CLUB NEWS

Several interesting items regarding musical clubs have trickled into the MUSICAL COURIER sanctum through its various and widely separated sources of news supply. In a city very far West the financial report of a musical club for last year shows two characteristic items. One chronicles the expenditure of \$13.60 for advertising and of \$330.50 spent for the club luncheon. The organization is having trouble this season to get sufficient members to afford a representative concert series for the winter. Would it not have been better for that club to spend \$13.60 for luncheon and \$330.50 for advertising? But maybe those who lunched do not agree with us. At any rate, let us hope that the luncheon was a good one.

In Birmingham, Ala., things are moving impressively, in a musical way, thanks to the imminence of the National Federation of Music Clubs convention and biennial, due to take place in the Southern metropolis next spring. The most recent of the gratifying developments in Birmingham is the upward jump in membership taken by the Music Study Club, of which Mrs. Houston Davis is president. The body has 916 members (of whom 579 are new) pledged for this year, and following a very short campaign of ticket selling, all its seats are sold for the series to be given by the club this winter. Its membership is to be made to reach the 1,000 mark before the end of this month.

USES AND ABUSES OF THE PRESS

A certain American composer finished a symphony last Friday. On the same day a young dancer of the Ballet Russe sprained her foot. In a Saturday daily (New York) paper, on its front page, there is a picture of the dancer, together with fifteen lines of text explaining the nature of the dancer's very slight injury. Of the completion of the American composer's symphony there was not a word in that or any other daily paper. Of course the explanation is that the dancer's press agent probably "planted" the story about the sprain. But if the American composer had a press agent, would the daily on its front page, or elsewhere, announce the finishing of the symphony? We think not. In Los Angeles the music teachers protested recently that the local dailies pay too little attention to music. The MUSICAL COURIER made the same discovery regarding the Los Angeles dailies, and said so. Promptly the answer came from one of the leading Los Angeles morning papers: "The musicians do too little advertising. We cannot afford to give them space for their doings." Who will see the light first, the dailies or the musicians?

WHEN THERE WERE NO PIANISTS

How did our ancestors—particularly our ancestresses—get along before the advent of the piano and the adventures of pianists? The eternal feminine and the equally eternal masculine have not changed in character during the past two centuries. Famous actresses and singers have always had their male admirers by the thousand, and many a violinist or pianist has played havoc with the hearts of women. Great art and sex attraction, like the sun and moon in conjunction, always bring the flood tide of emotion. We have seen women leave their seats in the concert room, rush to the platform and act as if demented, even kissing the coat tails of a famous pianist, during his recitals. Clara Novello has a paragraph concerning Liszt in her "Reminiscences":

Liszt was at this time (1840) in Milan; a poseur by nature, he was almost driven to eccentricities by the frenzies of women over him, some of whom absolutely pursued him, nay, ran him down.

At Vienna, as elsewhere, when he broke the strings of the piano during concerts, the women rushed on to the platform to seize them and have bracelets made of them; and when he left Vienna, fifteen or twenty carriagefuls of these cracked creatures pursued him as far as the first station where change of posthorses took place.

What did our ancestors do when there were no pianists? We may be sure they had their social lions and their heroes of romance, their carpet knights and favorites, even as we have today. John Dowland, for instance, was a lutinist who once ranked as high in England as any pianist ranks today. He was so widely known that Shakespeare used his name as an illustration in the eighth stanza of "The Passionate Pilgrim":

Downland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense.

No doubt he had his critics and jealous rivals as well as his bevies of love smitten girls.

And, of course, there have been many others as popular as he in the long course of musical history. Liszt happened to live in an age of newspapers and publicity. We have a fuller record of his prowess and his feats than we have of the players of harpsichords and lutes of pre-piano days. But a very old record has come down to us from antiquity.

Ismenias was the name of the Greek flute player whose name was once synonymous for splendor and magnificence. Ancient writers speak of his collection of gems, even as Shakespeare referred to Dowland. We are told that he wore a splendid emerald in his ring on which was engraved the beautiful Amymone. Ismenias was a prototype of many modern prima donnas, and he exercised great power in swaying the multitudes that flocked to hear him play. At Corinth, the centre of all that was finest and most expensive in ancient art, he bought a flute for which he is reported to have paid the fabulous sum of seven talents, which is more than \$8,500 of our money. The flutes made by Rudall and Carte, of London, are cheap instruments beside the flute Ismenias tooted.

Of the more remote Egyptian music we know still less than we know of ancient Greece. But we suppose there were music makers in those early days beside the Nile, musicians who piped weird melodies that filled the hearers with joy, and caused some of the girls to sigh and indulge in day dreams full of romance in which the player of the reedy pipe was especially honored.

And before Egypt—what? Who knows? Did the cave men have their musical experts to jangle bones and rattle stones in rhythms that roused their savage emotions? The men who carved the mammoth on the ivory discovered in La Madelaine cave in France must surely have made attempts at music of some kind. Among those hairy monsters, Mime, of the Nibelung Ring, would have seemed a softy with a wrist watch and a bamboo cane. Had they a music of their own? Did its tintinnabulation euphoniously well into the brawny chests of the Dor-

dogne maidens and make them sob "Ah me! Alack and well-a-day!", or words to that effect?

ENTERPRISING BALTIMORE

With much interest the American musical world has been watching the career of the first orchestra founded in this country by municipal endowment. The fortunate city is Baltimore, and the symphonic organization in question has been led to success by its conductor, Gustav Strube. Inspired by that success, the Baltimore municipality has decided to give a choral concert, also under the directorship of Mr. Strube, and the event will take place December 29, on which occasion his orchestra is to render the first part of the evening's entertainment. This choral body is, so far as is known, the first society of its kind in America, to be supported exclusively by municipal appropriations.

WHAT WAS THE MOTIVE?

The animus behind such an attack as that launched last week at the Interstate Opera Company by a musical paper is generally attributable to one of two things, personal jealousy—that is, jealousy of the success of the promoter or promoters—or commercial jealousy, the desire of someone already in the field to stifle competition. Is it possible that one of the other of these motives, or perhaps even a combination of the two, lurk somewhere in the background?

THE PINCH OF WAR

One of the smaller American music papers has raised its annual subscription price from \$2 to \$3, giving the war as the reason for the advance. The true reason must be that the paper in question has not enough subscribers to make publication profitable, for the MUSICAL COURIER (the most expensive musical journal in its printing and issue cost) feels no necessity for raising its subscription price because of the war or for any other reason. For many years the MUSICAL COURIER subscription rate has been \$5 per year in America (and \$6 per year in Europe), and at that figure it is a bargain.

CARREÑO

In response to numerous requests from piano students all over the United States, Teresa Carreño announces that she will conduct a series of interpretation classes in advanced piano playing at her New York studio. For the benefit of those pupils who are unable to pay the regular Carreño fee, she will establish classes of six, following out the plan in use in her Berlin studio. This obviously will lessen the price for each. Mme. Carreño will in no way, however, allow her teaching activities to interfere with her concert tours.

Carolina Alaima Fatta, widow of Baron Fatta of Palermo, died recently in Florence, Italy. She was ninety years of age. Many years ago she appeared at the Teatro Massimo of Palermo, and in one season created an enormous reputation for herself as an interpreter of roles of Verdi and Donizetti, but this reputation never had a chance to be confirmed outside of Palermo, for she married the impresario, Baron Fatta, at the end of the first season and retired permanently from the stage.

Wendell Heighton, manager of the Minneapolis Orchestra, was in California recently to arrange for the Pacific Coast trip of the organization, early in 1917. On the tour in question the Minneapolis players will appear in Memphis, New Orleans, Houston, San Antonio, Phoenix, Tucson, Los Angeles, San Francisco, Salt Lake City.

THE LUTE UNSTRUNG

Thus saith Quintilian: "That sort of music is not recommended by me, which, prevailing at present in the theatres, and being of an effeminate character, languishing with lascivious notes, has in a great degree destroyed whatever manliness was left among us. But those strains in which the praises of heroes were sung, and which heroes themselves sung; not the sounds of psalteries and languishing lutes, which ought to be shunned even by modest females, but the knowledge of the principles of the art, which is of the highest efficacy in exciting and allaying the passions." (Translated from the Latin by J. S. Watson). A learned, classical scholar by the name of Spalding—not our violinist Spalding, but a lesser musical authority—has put his foot into the mouth he opened to explain what Quintilian meant by languishing lutes:

He means, if I am not mistaken, instruments of an extremely effeminate character, rendered so by the extraordinary number of strings.

Have females an extraordinary number of strings? If a great number of strings makes an effeminate instrument then a piano must be the epitome, the climax, of everything that is feminine in music. How much more male a fiddle is! But, to return to Quintilian, we are to believe that lutes should be shunned even by modest females. Well, every modest female we know shuns the lute. So do all our male friends, even the immodest ones. We shall commend Quintilian to our theatre directors and see if the audiences can be induced to sing about G. Washington, D. Webster, U. S. G. and other national heroes between the acts. Away with effeminate two steps, girlish ragtime and sissy intermezzos!

NOT THE FIRST TIME

Albert Reiss is wrong in thinking that his performance of "Bastien and Bastienne" at the Lyceum Theatre this (Thursday) afternoon is the first presentation of the work in America and—for even Homer nods—H. E. K. is equally wrong in making a statement to that effect in last Sunday's Tribune. It will be, as far as records show, the first performance anywhere in English of "Bastien and Bastienne," but the work was given in New York, sung in German, with costumes, scenery and orchestra, less than two years ago, on November 17, 1914. It was on the occasion of a "Mozart Evening" of the McDowell Club. William H. Humiston conducted and the cast was as follows: Bastienne, Edith Chapman Goold; Bastien, De los Becker; Colas, Heinrich Meyn.

If Mr. Reiss is encouraged by the support which he receives to continue his venture, we suggest that Gluck's charming one act work, "Die Maienkönigin," would fit splendidly into his scheme.

Incidentally was there not another nod from the Homeric H. E. K. in that same Tribune article? The title of a certain Mozart opera, as we know it, is "Die Entführung aus dem Seraglio," not "Die Entführung aus dem Serail," as the Tribune critic calls it.

Shakespeare on Music

(Sonnet VIII.)

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lov'st thou that which thou receiv'st not gladly
Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark, how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: "Thou single wilt prove none."

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

The Cadman-Tsianina Recital

Herald

Princess Tsianina has a voice of beautiful quality and her method of singing has great charm.

American

To the student mind there was considerable of value and interest in Mr. Cadman's program.

Evening Post

The audience warmly applauded Cadman's well written and interesting trio.

Rosalie Wirthlin's Song Recital

Tribune

She is possessed of a rich contralto voice.

Times

Her voice is . . . with no longer its first freshness upon it and without the quality of sensuous beauty.

Fritz Kreisler's Recital

Times

His performance of Bach's concerto was admirable in its breadth, repose, and dignity. Such a performance is a true embodiment of the real Bach.

Globe

In the first and last movements of the concerto he was somewhat less happy, displaying some restlessness and insecurity.

John Powell's Piano Recital

Sun

He is an interpreter of keen musical intelligence and fine taste.

Times

Mr. Powell may well take counsel with himself as to whether these idiosyncrasies of his style are not growing into mannerisms, whether they do not damage the results he aspires to, whether in attempting to give more in sentiment, in depth and warmth of feeling, he is not really giving less.

Times

Tribune Mr. Powell's playing is free from all sentimental wanderings.

Times

He is too fond of the tempo rubato . . . spiritually allied herewith is the dissection of full chords by an "arpeggio" style of performance . . . The result of both together is a disturbance of the underlying rhythm of the music, and they cause the effect of sentiment sometimes to brush unpleasantly near to sentimentality.

American

Some may have thought the tempo of the first movement (Beethoven's "Appassionata") singularly deliberate.

Beethoven's "Appassionata" was played with commendable restraint.

Martha Phillip's Song Recital

Sun

She is an artist of sound training, of valuable experience.

Herald

She has much to learn in the way of voice control and vocal finish.

Tribune

She possesses a voice well placed, easily produced.

Times

Unfortunately her voice is not wholly under her control.

The Attack on the Interstate Opera Company

(Continued from page 5)

attaches to anonymous letters and statements. As for the story told by the Cleveland anonymity that Mrs. Butler had been sued by Mr. Black "for not fulfilling her part of the contract" in regard to the formation of a Cleveland Grand Opera Company in 1915. Mrs. Butler merely remarks that a suit is a matter of record and that anybody who wishes to spend his time hunting through the records for this suit of Black vs. Butler is heartily welcome to do so. There was none.

In regard to the statement as to what she said to Archie Bell of the Cleveland Leader, Mrs. Butler stated that she

has had no conversation with Mr. Bell nor any other representative of the paper within the last year.

In regard to the statement that she has made use of the name of John D. Rockefeller, Mrs. Butler stated that she neither knows Mr. Rockefeller nor has she ever made the remotest use of his name in connection with the Interstate Opera Company.

The Theatre in Cleveland

A statement made in the article that "the Hippodrome is the only house in Cleveland in which grand opera can be given" appears peculiar. It is true that, owing to the Hippodrome having been otherwise engaged, the Interstate Grand Opera Company will probably not be able to appear in that theatre at Cleveland. In this case the company will appear instead at the Lyceum Theatre, a house with a seating capacity of about twenty-one hundred. This house will not only be used for performances, but will be the permanent home of the company during this season. Rehearsals will take place there and all scenery, properties, and so forth, of the company, will be stored in the house. The following are the telegrams which passed in regard to the leasing of this theatre:

Cleveland, Ohio, October 19, 1916.

C. S. Butler, Hotel Astor, New York:
Will make rent twenty-two hundred fifty for Lyceum as it stands. No light or heat, which averaged about seventy weekly. Contract agreement. (Signed) METROPOLITAN THEATRE,
GEO. W. HAUSER, President.

To which the following reply was sent on October 20:

Geo. W. Hauser, Cleveland, Ohio:
Your proposition Lyceum Theatre accepted. Seven weeks commencing November 20. Execute lease Cleveland Monday.
(Signed) C. S. BUTLER.

All signs point to the fact that legal action is about to be taken against the weekly which published this "chilly" article.

"Till Eulenspiegel" as a Ballet

(Continued from page 5)

and the arrangements of the programs the last of the week. Thursday evening Stravinsky's "Petrouchka," the best number in the ballet's repertoire, was revived. It repeated its effect of sublimated grotesquerie made marvelously effective through music of almost diabolical descriptiveness and magical harmonic and color fascination. No longer is there any question of Stravinsky's importance; he looms large as one of the futurists who has "arrived"—paradox-

ical as that may appear. Adolf Bolm gave a striking characterization of Petrouchka, and Lydia Lopokova was a pretty and graceful ballerina. The other favorites of last year—"Carnaval," "Scheherazade," and "Cleopatre"—retain their favor with the audiences; though in "Carnaval" three of last year's dancers who had prominent parts—Tchernicheva, Massine and Idzikowski—are by no means adequately replaced by the new representatives. The repertoire for the week included the following ballets, in addition to those already mentioned: "Prince Igor," "Le Spectre de la Rose," "Thamar," and "Les Sylphides."

I SEE THAT—

Festival music of Strauss' "Guntram" has initial New York performance.

Leopold Godowsky will be forty-seven February 13 next. Boston-National Grand Opera Company opens in New York November 6 with "Andrea Chenier."

New York University offers special Saturday morning music course.

New York Symphony Orchestra gives two additional home series.

Nijinsky designed and danced "Till Eulenspiegel" in New York.

Maud Allan danced "Salome" here.

Ernest Schelling's new violin concerto was played in Boston.

Paris Opera Comique had 900th performance of "Manon." Strauss' "Alpine" symphony has its New York première tonight.

National Bureau for the Advancement of Music is established in New York.

Manager Charles Wagner expects Mme. Destinn's early return from Europe.

Cleofonte Campanini speaks English.

Silingardi Opera Company opens at New Orleans, October 31.

Chicago opera season opens November 13 with "Aida." Metropolitan Opera will open same day with Bizet's "Pecheurs de Perles."

Baltimore has the first municipal choral society.

Frieda Hempel returned from Europe last Sunday.

Teresa Carreño is again delighting American audiences.

Beatrice Harrison, English cellist, arrived last Monday.

H. R. F.



HIT OR MISS COLUMN

Who Is at Fault?

Last Monday, the day of the opening of the Ellis Grand Opera in Toledo, the Toledo Blade published on its front page a large picture of Geraldine Farrar and one equally as large of Lina Cavalieri. Very little was said about Miss Farrar, who sang that evening in "Carmen," but a great deal about Mme. Cavalieri, who does not sing with the Ellis Grand Opera Company, but was to be present in a box to cheer her husband, Lucien Muratore, the leading tenor of the organization. Although Cavalieri is a good advertising asset for any company, the fact that she is the

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—Frank King Clark, Berlin, July 19, 1914.

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HANS TANZLER, tenor, Royal Opera, Karlsruhe.
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wife of Muratore neither detracts from nor enhances the vocal quality of this gifted French tenor.

In the same notice much space was devoted to Mesdames Rappold and Homer, who were to sing in "Trovatore," but the name of the tenor was omitted. There is a tenor part in "Trovatore" even more important than Azucena. Mr. Ellis should see that his Manrico gets as much publicity as the other members of his troupe.

That Jewel "Consistency"

Filling a house with "paper" in order to avoid the appearance of empty benches on an opening night is the perfectly legitimate privilege of any manager—only it were well to exercise due care and discrimination in the distribution of such paper. It is a mistake for any manager to give five dollar paper to two dollar people. Just for one instance. A brilliant black and white check golf suit, with Norfolk jacket effect, worn with a soft collar, does not exactly lend distinction and éclat to the occasion when seen in a prominent front seat on the opening night of a musico-terpsichorean attraction in one of New York's largest theatres.

Are You Friendly With the Claque?

If any one wishes to know who among the operatic artists are clients of the claque, they have only to listen to the sidewalk talk of their ringleader. If he should say a good word about an artist, you can be sure that artist is paying well for the service of the claque. It is understood, of course, that when the ringleader speaks very highly about an artist, that singer not only pays for the hands and feet of the claque but also for his shouts and bravos. On the

other hand, if the ringleader informs you that an artist is no good—either vocally, histrionically or morally—you may be sure that that artist has not opened his purse for the privilege of being liked by the claque.

Putting One Over

To get the best of a manager who has sold an artist but at the last minute had to cancel and take a substitute, and then to ask twice the amount of money ever received for one concert by the substitute, is putting one over. Sometimes it is best to help a manager in distress, rather than to put a knife at his throat. The same artist might have had many other dates which today are being filled by another artist, had that soprano not tried to get the best of a revengeful manager.

Charles Wagner, a Happy Father

Charles Wagner received many congratulations last week upon the arrival of ten Airedales which have been called Lady Emmy (Destinn), Lady Alice (Nielsen), Lady Yolanda (Méro), King John (McCormick), King Teddy (Roosevelt), Prince Donald (Brian), and Prince Rudolph (Ganz). The three other puppies died at birth. Mr. Wagner and his family are doing very well.

Those Destinn Dates

It is said that a dozen well known opera and concert singers have tried to secure for themselves some of the \$85,000 worth of dates secured by Manager Wagner for Emmy Destinn. Even the husband of one of those sopranos applied for some of those dates for his wife. Are sopranos not very busy this season?

Three in One

Some operatic singers who locate in the best hotels in the city where they appear in opera, twice a day transform their sleeping quarters into kitchen and dining room, for the purpose of preparing and of consuming spaghetti à l'Italienne, with a little garlic on the side.

Caruso's Valet on Board the Lafayette

On board the French steamer Lafayette, which docked last Monday, October 16, were many notables, including Anne Morgan, William K. Vanderbilt, S. S. McClure, Gatti-Casazza, and de Luca, but only Caruso had his valet registered on the list of passengers as "Caruso's valet." Even off the stage an operatic artist remains only a mere singer. A bon entendeur, Salut!

The Connection?

Truly it would take a highly trained mind to detect any connection—mental, psychological or spiritual—between the performance by a violinist of a concerto by the world famous composer, Jules Conus, and the wearing by the same artist of some equally world famous garters.

What Is the Matter With the Middle West?

In a large town of the Middle West Harold Bauer was heard last week. The capacity of the house was 1,126, and on the first floor alone there were 122 empty seats. What is the matter with the Middle West? Don't they like good music? Don't they know who Bauer is?

East Side Versus West Side

How does it happen that the New York East Side can sell two dollar tickets for a West Side "five dollar production" at one dime per ticket?

Gildroy Scott's Canadian Tour

Gildroy Scott, the English contralto, began a Canadian concert tour, October 19, in Montreal. Upon this occasion she was the principal soloist for the St. George Society's concert at the Ritz-Carlton Hotel.

Other dates of the tour are: October 20-22, recitals in Ottawa; October 29-November 3, in Montreal. On November 3 Miss Scott will appear at the Caledonian concert, which will be presided over by the Duke of Devonshire.

A little more than a year ago Miss Scott came to this country from England, where she had to her credit a number of successes gained through her association with the Moody-Manners Opera Company. Unlike most singers, she did not appear in the metropolis at first, but made tours outside of New York, where she met with much favor.

A number of important engagements are pending, which will bring Miss Scott before the New York public very shortly.

Tietjens Composing

Paul Tietjens has been invited to write the accompanying music for a new play of J. M. Barrie's, with which Maud Adams will begin her New York engagement shortly before Christmas, and has accepted the commission. The music will play an important part and it is probable that Mr. Tietjens will himself conduct.

THE BYSTANDER

"One Note" Musicians—The Ancient and Royal Game
—Emergency Exits

Carl Venth, head of the music department of the Texas Woman's College, obliges all his pupils, whatever specialty they may be studying—voice, violin, piano, trombone or triangle—to take harmony lessons as well. Presumably there are other schools and very likely private teachers who have the wisdom to foresee the necessity of this and the strength of mind to insist upon it. In Europe all self respecting conservatories since time immemorial have required a thorough general knowledge of art of music from all pupils, in addition to special work in whatever branch they may elect.

The trouble with a great many vocalists, violinists and other players of wood, brass or string, is that they are and remain always "one note" people. They only have to read one note at a time, so all they ever learn about music is to follow the melodic line. The pianist, on the other hand, often has to read as many notes as his ten fingers can play. The organist adds a pair of heels and a pair of toes to his fingers. So it seems that even the dullest performer on the piano or organ, after reading his music pages month after month, and year after year, must perforce have some knowledge of harmony and polyphony thrust upon his reluctant brain at the repeated urge of his eyes.

It is this same lack of knowledge of what music really is that causes so many singers to regard the accompanist only as a sort of a necessary evil, as the person who provides an inconspicuous little frame the better to set off the beauties of the vocal picture. The answer to which, dear singers, is that, while I will listen to a piano without you for an hour or more any time it is well played, I won't listen to you without a piano for ten minutes, no matter how well you sing.

* * * * *

Come to think of it, I have not many friends or acquaintances among musicians who are adept in one line or another of sport, though I know quite a few who qualify as "fans" of one sport or another. Those who take an active part have generally turned to golf. Personally the Bystander began to play golf a good many years ago and also gave it up, except for an occasional game, a good many years ago; in fact, very soon after starting. The last game, by the way, in which I had the pleasure of fooling was played only a couple of miles from the historic battlefield of Waterloo, in the outskirts of Brussels.

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sels, over a course, the fields of which, as I hear, are now covered with a German military camp. The delightful club house—a most beautiful old manor—must make the finest sort of headquarters for the officers. But, returning to our muttions, I did not like the game and still don't like it. Perhaps this is a case of sour grapes, as I must admit having been a poor player and also having given every promise of continuing to be one. Golf requires more time and less energy than any other sport. Call it country walks, if you will, and I will grant you it is fine, but dignify it as a sport and I laugh at you. The ease with which little Bobby Jones, of Atlanta, raced through to the semi-finals of the national championship, defeating an ex-national champion and other good men on the way, turns a very strong searchlight upon the value of golf regarded as a real sport. And now another Atlanta prodigy, also in the 'teens, has gone and spilled everything by winning the woman's championship. It certainly is a "teen-y" sport. Is there any other game in which pig tails and short breeches can stand champions on their heads?

* * * * *

Judging by what the Bystander already has noticed at various concerts this season, the one part of the program with which the New York music critic seems to be best acquainted is that little line, "Look around NOW and choose the nearest exit to your seat." BYRON HAGEL.

A CONCERT WITH THREE PUNCHES

Manhattan Sunday Night Program the Best Yet Presented

To borrow a phrase from the colloquial language of today, the concert at the Manhattan last Sunday night, one of the regular series under the direction of the Managing and Producing Company, had a punch; in fact, it had three very separate and distinct punches.

Punch number one was Percy Grainger's playing of the Saint-Saens G minor concerto. It was the first time he had played it in New York, and he brought to it all that tremendous vitality and irresistible rhythmic surge which invariably characterizes his playing. The dash and spirit of the finale fairly brought the audience to its feet and Mr. Grainger was called back repeatedly until he played one of his own arrangements of an English tune. Later in the program "Shepherd's Hey," "McQuire's Kick" and "Molly on the Shore" again made feet tap in response to good music and called for further encores by Mr. Grainger.

Punch number two was the unexpected debut of a nineteen year old singer named Clara Loring, a coloratura soprano who took the place of the soloist announced at short notice and made her public debut in New York. To say she covered herself with glory is putting it mildly. She sang "Fors e Lui," from *Traviata*. For the first few bars nervousness made it seem that she had a very small voice, then her heart went back to its proper place, and with her throat free she revealed a light, sweet, pure soprano voice of most exceptional quality and thoroughly adequate power, singing with perfection of vocal method and a mastery of style remarkable in one so young. She has some things to learn yet, of course, and the top of the voice must be screwed a little tighter in place, but it was a startling success for a debut. The audience called her back time after time and, as she had nothing else ready, she repeated part of the aria.

Punch number three was the little speech which Oscar Hammerstein made when he was called on after the orchestra under Oscar Spirescu had played a new waltz composed by Mr. Hammerstein. O. H. makes better speeches than he does waltzes, and the kernel of this one, "only three years more of exile," called forth a very hearty salvo of applause from the audience which appreciated the fact that he was promising it opera in his old opera house as soon as his contract with the Metropolitan expired.

The orchestra under Spirescu's direction shows steady and marked improvement from week to week and fulfilled its portion of the program excellently. There was an audience which filled the house and went away more than repaid.

Dudley Buck Pupil Heads Vocal Department at Southern Conservatory

Lila S. Wellington, who has studied with Dudley Buck, the New York vocal teacher, recently became head of the voice department of the Chase Conservatory of Music, Columbus, Ga. The Enquirer-Sun of that city said of a recital which she gave recently, "Seldom has a Columbus audience heard such finished singing from the standpoint of execution or expressiveness. . . . Miss Wellington has a powerful soprano voice of smooth expressive quality, which she has schooled most excellently and above all she sings with intelligence and taste."

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NEW YORK BREVITIES

Warford Students in Morristown—Koemmenich to Give Hopkins Work—Southland Singers Start Rehearsals—Mehan Pupils Form a Quartet—De Moss Engagement—Estelle Harris Re-engaged—B. M. Davidson Here—Concert Announcements—Notes

Tuesday evening, October 17, three of Claude Warford's vocal students gave a concert at the school hall in Morristown. All three singers (sopranos)—Elizabeth Eckel, Helen Koyce and Minnie Lamberts—gave a fine account of themselves. As Miss Eckel is a dramatic soprano, Miss Koyce, lyric, and Miss Lamberts, coloratura, it relieved any feeling of monotony one might have anticipated. The audience was large and enthusiastic.

Koemmenich to Present Hopkins Work

Louis Koemmenich has accepted a new work of Harry Patterson Hopkins, the composer, for a production by the Beethoven Society at its second concert in April. The work is called "Indian Summer," written for female choirs, with orchestra or piano accompaniment.

When Mr. Hopkins called on Mr. Koemmenich with

the music, intending to introduce himself, play it, and ask for a performance all at the same time, he was surprised to see the score already on the piano, Mr. Koemmenich having only recently decided to produce it. Both men had to smile at the situation.

Mr. Hopkins is organist of the City Hall Theatre and Beth-Israel Temple.

Southland Singers Start Rehearsals

The Southland Singers (Emma A. Dambmann, president) begin rehearsals October 25 at Hotel Plaza, under the new director, Philip James. Plans for the season were discussed, and some thoroughly good rehearsing was done.

The engagement of Rosalynde Snedeker, of East Orange, recording secretary of the Southland Singers, to Harold Albert Banks, a graduate of Hamilton College, has been announced. Some of Miss Snedeker's pupils gave a recital recently before forty invited guests.

Mehan Pupils Form a Quartet

The quartet choir of Christ Church, Riverdale avenue, New York, is composed entirely of pupils from the Mehan studios.

Estelle Harris Re-engaged

Estelle Harris, dramatic soprano, well known as one of the best paid church singers in the metropolis, made such

a hit at the Ohio May Festival that she has been re-engaged for next year. She sang last week at a concert at Hotel Martinique, in Newark, and other nearby cities.

De Moss Engagements

Mary Hissem De Moss will give a vocal recital at Schenectady, N. Y., November 2. November 20 she sings in "The Messiah" at Poughkeepsie, N. Y.

B. M. Davidson Here

Banks M. Davidson, manager of publications for the White-Smith Company, of Boston, was in New York last week to attend the Cadman-Tsianina concert at Aeolian Hall.

Concert Announcements

CHRISTINE MILLER, OCTOBER 31.

The program of Christine Miller's recital which takes place at Aeolian Hall, Tuesday evening, October 31, will contain many interesting novelties. Among these are four Chinese tone-poems by John A. Carpenter, and songs by Walter Kramer, Rogers and Hubert Pataky.

LEGINSKA, NOVEMBER 2

Leginska gives her first piano recital of the season at Carnegie Hall, Thursday afternoon, November 2. Bach's Italian concerto and Beethoven's "Pathétique" sonata are two numbers announced on the program.

CHARLES W. CLARK, NOVEMBER 3

Charles W. Clark is announced for a recital of American songs Friday evening, November 3, at Aeolian Hall. The program is especially interesting, owing to the fact that many of the numbers are still in manuscript.

HAROLD HENRY, NOVEMBER 6

Monday afternoon, November 6, is the date of Harold Henry's piano recital at the Comedy Theatre.

HAMBURG AND MAITLAND, NOVEMBER 8

Boris Hamburg, Russian cellist, and Robert Maitland, the English baritone, are to appear in recital at the Comedy Theatre, Wednesday afternoon, November 8.

MME. CLAUSSSEN, OCTOBER 30

Julia Claussen, the Swedish prima donna, who has made a favorable impression here on several occasions, will be heard in recital in Aeolian Hall, Monday afternoon, October 30. She will give a varied program in four languages. Her accompanist is Marcel Charlier.

LORTAT, NOVEMBER 2

With Jacques Thibaud arriving on the Lafayette this week came Robert Lortat, a French pianist, who like Thibaud, has been granted a leave of absence from the French army to make an American tour. Lortat will make several New York appearances both alone and jointly with Thibaud. His first recital is scheduled for Thursday afternoon, November 2, in Aeolian Hall.

THIBAUD, NOVEMBER 16

Jacques Thibaud will be heard in recital in Aeolian Hall on Thursday afternoon, November 16. The French violinist is to play compositions of Wieniawski, Schumann, Fiorillo, Couperin, Bach, Ole Bull, Swendsen, Saint-Saëns and Marsick.

LOUIS CORNELL, NOVEMBER 20

Louis Cornell, pianist, will give an Aeolian Hall recital, Monday afternoon, November 20.

ANNIE LOUISE DAVID, OCTOBER 29

An attraction of the recital to be given at the Comedy Theatre, on October 29, by the Trio of the Garden, will be Annie Louise David, harpist.

Notes

Zilpha Barnes Wood announces that Dorothy McCandless and Carolyn Monnett were selected from among a score of applicants for the trial term, free voice scholarship, under her personal tuition. The piano scholarship has not yet been assigned.

News of some of her prominent pupils is as follows: Craig Campbell, the tenor, has left for Salt Lake City, where he will begin his season's tour. Mrs. George McManus, soprano, made her debut as Musetta in "La Bohème," October 20, at the Brooklyn Academy, with the Aborn Opera Company. Josephine Miller-Reed and Mazie Edison, contraltos, have been engaged for solo church positions.

Professor Baldwin gives his 508th public organ recital at City College, October 29, at 4 p. m., playing works by Faulkes, Beethoven, Bach, Gaul, Reiff, Guilmant, Dvorák and von Weber.

Homer Emerson Williams presented the following soloists at Chickering Hall, October 18: Marguerite Vavay, pianist; Hardy Williamson, tenor; Homer E. Williams, accompanist. On October 21 the following appeared: Clarence Adler, pianist; Hardy Williamson, tenor; Homer E. Williams, accompanist.

The Misses Hoyt have issued cards announcing instruction in violin, voice, piano, coaching and accompanying.

Edyth May Clover, well known in New York, now a member of the Science Hill School, Shelbyville, Ky., par-

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icipated in the annual faculty concert, October 12. Mrs. W. T. Poynter, principal of the school, and the faculty, received the guests, numbering about 500, filling every seat in the concert hall. The program was given by Edyth May Clover, who is in charge of the piano department, and Harriet Poynter, in charge of the violin department. Virginia Estill, voice department, was unable to sing. Miss Clover played the "Pathétique" sonata (Beethoven), and the Rubinstein "Valse Caprice," and after many recalls gave the Chopin E minor waltz.

Miss Poynter played the concerto No. VII by de Beriot and the "Liebeslied" by Elman, with much expression.

Mr. and Mrs. Lewis Armstrong resumed instruction in singing, elocution, piano and harmony at their new address, the Chestershire, 570 West 183d street, New York City, phone 3150 St. Nicholas.

FIFTEEN "FIRST TIME" NUMBERS ON DE BRUYN-DE PINA AEOLIAN HALL PROGRAM

Artist Couple to Present Interesting Program of Unhackneyed Numbers

Roger de Bruyn and Merced de Piña will give jointly their first Aeolian recital October 31. In keeping with the earnestness and thoroughness of these artists, they have spent as much care and thought upon their actual program as on its vocal presentation. Their twenty odd numbers include no less than fifteen novelties.

Two of these are in manuscript, both by American composers, one to be given by each of the singers. All their English numbers are by American composers, showing that



MERCED DE PINA,
Mezzo Soprano.

Mr. de Bruyn is equally in sympathy with Mme. de Piña in furthering the cause of American music.

Among Mme. de Piña's offerings Novácek's "Mondeszauber" and three little Catalonian songs by Granados are said to be of exceptional interest. The Granados songs are simple little mountain songs, typical of that province, and Mme. de Piña will sing them in their original dialect, which is confined to that small part of Spain.

Mr. de Bruyn also is enthusiastic over some of his discoveries, notably the Burleigh manuscript, which he is using with Ricordi's permission, as he considers this one of the best of Mr. Burleigh's works. There are also two Italian songs by Cotogni and Leoncavallo, that are full of melody and opportunity for legato singing, a type particularly suited to Mr. de Bruyn's style of work.

A classic duet by Sgambati opens the program and an unusual group of short duets closes the recital. Two of these were specially arranged into duet form by Umberto Martucci, who is the constant accompanist of these artists—as they were originally written for one voice. They are typically Hungarian in movement and harmony.

Schubert, Schumann and Vivaldi also have their place on the program, on which there is no trivial nor hackneyed song. The complete program follows:

Sul Lago*	Sgambati
Roger de Bruyn and Merced de Piña.	
Tristeza*	Alvarez
Garden Song	Burleigh
(First time, MS., by permission of Ricordi & Co.)	
Reveille*	James H. Rogers
Là-Bas*	Fouldrain
Aubade from Le Roi d'Ys	Lalo
Roger de Bruyn.	
Ode*	Rubin Goldmark
The Mountain, first time MSS.	Frank H. Warner
Poesias D'Apeles Mestres*	Granados
El Xay	

El Casador	Granados
El Rahims	Granados
Dem Helden	Schumann
Mondeszauber*	Novácek
Merced de Piña.	
Bella del Suo Sorriso, aria from Reginella*	Braga
Roger de Bruyn.	
Soyons—Unis*	Rhené-Baton
Chanson du Vent*	Schlieder



ROGER DE BRUYN,
Tenor.

Un Certo Non so Che.....	Vivaldi
Povero Amico, aria from L'Amico Fritz*	Mascagni
Merced de Piña.	
Geheimnis	Schubert
Drei Wanderer	Hermann
Rapsodia Primaverile*	Leoncavallo
E. Tornato*	Cotogni
Roger de Bruyn.	
Die Flucht	Dvorák
Dein Bild im Herzengrund (from Romances en Costumes; duet arr. b. and c., by Umberto Martucci)	Schmitt-Csányi
Zigeunerlied	Novák
Roger de Bruyn and Merced de Piña.	

*First public hearing in New York.

Felix Garziglia in French Program at the Malkin Music School

Felix Garziglia, the well known French pianist, whose musical activities in Washington (where he occupied a foremost place as a concert pianist and pedagogue) have been enthusiastically mentioned in the Washington press as well as in these columns, has inaugurated his New York



FELIX GARZIGLIA,
Pianist, new faculty member of the Malkin School.

class at the Malkin Music School. The first of a series of recitals given by Mr. Garziglia will have a French program of unusual interest, embracing compositions of Faure, Chaminade, Staub, Chabrier, De Beriot, Debussy, Dubois and Saint-Saëns. The date is November 18.

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Continuous Work at Griffith Studios

Fall work is in full swing at the New York studios of Mr. and Mrs. Yeatman Griffith, although it would be hard to determine the division line between the summer and fall work, since the studios have not been closed during the intervening time. Indeed, one of the largest summer classes ever enrolled caused the Griffith studios to be the scene of continual activity during the hot months. Many teachers and artists whose time is completely filled with other duties during the regular season took advan-



YEATMAN GRIFFITH,
The cosmopolitan voice teacher.

tage of the Griffith summer class. They are most enthusiastic over the benefit derived from their summer's work, and its far-reaching influence may be judged to a certain extent when it is remembered that these teachers and artists represented nearly half the states in the Union, in addition to four different foreign countries.

As a result of Yeatman Griffith's pedagogic work, many of his artists are appearing in, and others are preparing for grand opera, light opera, concert, oratorio, recital and church work, and their success is one of the best possible proofs of the excellence and thoroughness of Mr. Griffith's methods.

Renée Chollet Sings in Rochester

Renée Chollet, lyric coloratura soprano, was the soloist of the first Alliance Française Musicale, on October 10, in Rochester, N. Y.

As usual, Mme. Chollet met with great favor and she has been re-engaged for another recital there at the end of this season. Her program, a difficult one, follows: "Chanson d'Avril" (de Bizet), "Beau Soir" (Debussy), "Maman, dites-nous" (Godard), "Berceuse de Jocelyn" (Godard), "Aria di Mimì de la Bohème" (Puccini), "Chère Nuit" (Bachelet), "Psyché" (Paladihle), "Les Papillons" (Chausson), "Cavatine de Sula des Pecheurs de Perles" (Bizet), "Non do più cosa son" (Mozart), "How Do I Love Thee?" (H. Ware), "Sérénade de Zanette" (Massenet), "Les Abeilles" (Fouldrain), and "Un Doux Lien" (Delbrück).

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SERBIAN ROYAL BAND IN PARIS

Thousands Hear Bands in Tuileries—Opera Stage-Boxes to Go?—Third Season of National Matinees—Landmark of "The Boulevards" Doomed—Felix Lagrange, Founder of Trianon-Lyrique, Passes Away—Opéra Comique Has 900th "Manon"

30 Rue Marbeuf (Champs-Elysées),
Paris, September 21, 1916.

After eight days of travel from Salonica to Paris, the Serbian musicians arrived in the French capital and were most enthusiastically welcomed at the Gare de Lyon by the waiting crowds, the Band of the Republican Guards, and military and diplomatic representatives. In the great hall at the station the Royal Band began by playing the "Marseillaise," then played the Serbian national hymn. A deep, prolonged acclamation followed, and as the musicians took their places in the autocars waiting to drive them to the Pépinière Barracks, "Vive la Serbie" ("Long live Serbia") resounded on all sides. King Peter's Royal Band aroused interest also by its picturesque uniform: red breeches, high patent leather boots, light green pelisse with yellow sleeves and fur kalpak (cap) with yellow tassel.

At the time of the invasion of Serbia, the band followed the retreating army, reached Salonica with its musical instruments intact, reorganized and, ready with its repertoire, have come on this visit to Paris.

On Sunday afternoon thousands gathered in the Tuileries Gardens to hear this band, under Commandant Stanislaw Binitchky, and the band of the Garde Républicaine. Every head was bared as the slow and solemn Serbian national hymn burst forth. A long and interesting program then followed, interpreted by the two bands.

Opéra Stage Boxes to Go?

Mme. Charles Garnier, the aged widow of the eminent architect of the Paris Opéra, has protested very vigorously in a letter to the Figaro against the suggested suppression of the stage boxes at the Opéra. She refers to her late husband's exposition of his reasons for these same boxes in a book, "Le Théâtre," now out of print. He explains the necessity from the acoustic, artistic, practical working and diplomatic points of view. Members of the Jockey and other clubs, having their box there, can pass an hour or so at the Opéra without disturbing the general public; the electrical machines controlling limelight scenic effects are located there; the director can be found at his post of observation there. In themselves the boxes are so discreetly harmonized with the stage and the rest of the building, they are absolutely unobtrusive, as Mme. Garnier says very energetically, why tamper with the splendid acoustics of this national theatre?

Third Season of National Matinees

The National matinees at the Sorbonne will recommence in October, making the third artistic season for the benefit of the fraternal "Work of Artists." The symphonic part will be undertaken by the orchestra of the Société des Concerts du Conservatoire. The best artists have promised their artistic skill in interpreting well arranged programs.

Landmark of "The Boulevard" Doomed

According to several Paris newspapers, another landmark of that vanishing region, "the boulevard," is doomed. Following Tortoni, the Maison Dorée, the Café Anglais, the well known restaurant the Café Riche, is soon to be transferred from its present familiar quarters on the Boulevard des Italiens. The present Café Riche is, of course, but a successor of the old, famous Riche dating from the year 1791. Its period of greatest prosperity (says the Temps), was in that joyous epoch when "the boulevard" existed, and "boulevardiers" were living realities. Now, alas! the boulevard is no more, and the "boulevardier" is a tradition only. The words themselves have become obsolete—except in the speech of provincial cousins and foreign visitors, who still ingenuously imagine that the boulevards are "the boulevard," and that the bourgeois whom they see there are "boulevardiers."

Félix Lagrange Passes Away

Félix Lagrange, director of the Théâtre Trianon-Lyrique, has just died at his estate, La Rochette, after a long and painful illness. After a brilliant student career at the Conservatoire, he entered the Théâtre Odéon, had three seasons at the Théâtre-Français in London, and, in 1891, became general stage manager for Coquelin's great European tour. Finally, in 1906, he undertook the management of the Trianon at Paris and made it popular through a repertoire of works from the old French masters and by producing the masterpieces of modern illustrious French composers. The Ville de Paris recognized his valuable efforts and annually accorded him a subsidy of 12,000 francs.

Félix Lagrange was not only exceedingly intelligent but ever kindly and ready to do a service. His early death

(he was only forty-seven) is a loss to many. His funeral services were held at the Trinité, September 18.

Death of Auguste Giraud

The death is announced, at the age of sixty-four years, of Auguste Giraud. With the Comte de Romain and Jules Bordier, he was one of the founders of the famous "Concerts Populaires" of Angers. M. Giraud was the father of Marguerite Carré, of the Opéra-Comique.

At the Opéra-Comique, September 1, "Manon" was given for the 900th time and has been repeated several times since. The fifth tableau of the opera (the Hôtel de Transylvanie) has been played for the first time in Deshayes' new decoration, a faithful reproduction of the real Hôtel de Transylvanie still existing in Paris at No. 9, quai Malakoff.

Shortly the third act of "Carmen" will have an entirely new decoration by Bailly, one carried out according to the traditions of Mérimée. Each work of the repertoire of the Opéra-Comique will thus gradually be decoratively renovated, scrupulous care being given to accuracy.

Young Composer Weds

The marriage is announced of the young composer, Rómulo Furnari, with Gabrielle Tessier.

COMTE DE DELMA-HEIDE.

Alois Trnka in Mozart Concerto

The following letter was sent to the Bohemian violinist, Alois Trnka, after his performance of the Mozart E flat concerto at his last season's recital in Aeolian Hall, New York. It was written by August Roebelen, one of New York's oldest violinists, a retired member of the New York Philharmonic Orchestra, who was in service for more than twenty-five years:

New York, February 26, 1916.

Dear Mr. Trnka:

We enjoyed your offerings exceedingly, most particularly the concerto by Mozart. This kind of music, though it may not make such excessive demands upon the technical abilities of the performer as many a modern selection, is nowadays quite difficult to render in such a way as to create an appropriate impression upon the audience.

To your credit it must be said that you succeeded thoroughly in this respect. By your artistic interpretation and most skillful execution you managed to convey the ideas of the composer to the listener in such a degree as to let the time honored work appear as fresh as ever.

Yours very sincerely,

AUGUST ROEBELEN.

Mr. Trnka played the Mozart concerto with orchestra, under Carl Hein, in Stapleton, S. I. Franz Kaltenborn, concertmaster, expressed his admiration to Mr. Trnka for his superb interpretation of this work. Among the works Mr. Trnka will present at his forthcoming Aeolian Hall recital will be Bach's E minor suite, three Paganini caprices arranged by Kreisler, and several novelties.

Max Treumann at Carnegie Hall

Max Treumann, the veteran and accomplished teacher and vocal coach, is again established in his Carnegie Hall studios after a prolonged period of sickness. Mr. Treumann was taken seriously ill on May 30. By the end of June he had recovered sufficiently to be able to stand the trip to the Adirondacks, and thither he went to remain until the middle of September. The splendid air of the mountains and the complete rest he enjoyed have restored Mr. Treumann's health and he is entering upon his pedagogic duties with all his accustomed energy. Owing to the necessity for avoiding traveling, Mr. Treumann has been compelled to give up his studios in New Haven and will devote all his time to his New York studios.

College Club of Jersey City Concert

Under the auspices of the College Club of Jersey City a concert will be given on Friday evening, October 27, at Dickinson High School, Jersey City. Frieda Hempel, Metropolitan Opera Company soprano, is to be the soloist and the Union Hill Liedertafel will assist.

"Does your daughter sing?"
"Does she? That's the question."

**MME. MACONDA WILL DEVOTE
MORE TIME TO TEACHING**

Well Known Soprano Will Combine Instruction With Concert Tours

Charlotte Maconda, concert soprano, known throughout the country for the beauty of her voice and the excellence of her interpretations on the concert stage, always has had a few vocal pupils—students with good voices. Now, because she finds her interest in the development of the voice to be increasing, and also that she has an especial aptitude for imparting her knowledge, she has decided to devote more of her time to teaching. This increase in her studio work will, nevertheless, make no inroads on her time for concert work. She intends to give as much attention as ever to this.

It is of definite advantage to the pupil that Mme. Maconda's voice is in splendid condition, as fresh and lovely as ever. She is therefore able to illustrate beautiful tones as well as explain how to obtain them.

Mme. Maconda has sung, MUSICAL COURIER readers will recall, at all the leading musical festivals, with the principal symphony orchestras and has been heard in her own recitals throughout the country. Repertoire will therefore be a feature of the work at her studio. Also especial attention will be given to correct singing in German, Italian, French, and particularly to the singing of English; for Mme. Maconda is a firm believer in the beauties of her own tongue.

Her studios are located at The Glenham, 2626 Broadway, between Ninety-ninth and One Hundredth streets, New York.

Molly Byerly Wilson's Praises

Some Southwestern press comments on the concert work of Molly Byerly Wilson, dramatic contralto:

She made a big hit with her finished singing of the aria, "My Heart at Thy Sweet Voice," and sang repeated recalls.—Tucson, Ariz., Star.

Has a rich and perfect contralto of remarkable range, an unusually sweet voice, which captivated the audience and brought her storms of applause.—Tucson, Ariz., Citizen.

Power of breath control and unusual richness and beauty of sustained notes. Her interpretation of "Mother Machree" was a pure delight.—Douglas, Ariz., International.

Voice of delightful sweetness; sang with abundant intelligence.—Bisbee, Ariz., Review.

Miss Wilson gave a fine interpretation of Delilah's love song to Samson.—El Paso, Texas, Times.

Repeatedly called back.—Del Rio, Texas, Herald.

She reaches an eminence of rare artistic excellence, not only in the gift of beautiful voice, rich and faultless in tone, degree of flexibility, and of unusual range, but in the enthusiasm which characterizes her work.—Del Rio, Texas, News.

She captured the audience and received repeated encores.—San Marcos, Texas, Times.

Her beautiful contralto voice had full scope in the Saint-Saëns aria, which was magnificently sung.—Brenham, Texas, Banner-Press.

Albert Stoessel in Detroit

At a recital given last week in Detroit by Pasquale Amato, the assisting artist was Albert Stoessel, the violinist, who registered strikingly with the audience. Of his work the following was said:

"He played well. The audience showed its pleasure by demanding two encore numbers."—Detroit Free Press.

"Stoessel was happy in his own compositions, a 'Southern Idyll' and a 'Minuet Crinoline.'"—Detroit News.

The program was embellished by the violin playing of



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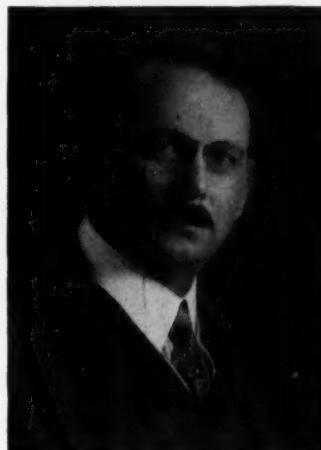
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 BOSTON, MASS.

Albert Stoessel. He won particular appreciation for his "Moment Musical" and had to repeat it."—Detroit Journal.

"He produces a sweet and pleasing tone and was quite successful in winning the plaudits of the audience."—Detroit Times.

William Wheeler to Give Aeolian Hall Recital

William Wheeler, tenor, will be heard in recital at Aeolian Hall, New York, on Thursday evening, November 2. Although this artist long since has become prominently known throughout the country by his many fields of artistic



WILLIAM WHEELER,
 Tenor.

endeavor and has succeeded in winning his way to an enviable position among tenors of the day, the evening of November 2 will be the advent of his first appearance in his own recital in New York City, and needless to say the event has aroused keen expectation on the part of Mr. Wheeler's host of friends and admirers in the local music world. Quite contrary to the usual method of procedure, this artist has gone forth and proven his merit in recital to the public at large, outside of the metropolis. His concert activities in New York nevertheless have been extensive.

Aside from the fact that Mr. Wheeler stands today as one of the foremost concert and oratorio tenors in America, in New York City he has the additional honor of

being soloist in two of the most prominent churches—St. Bartholomew's and Temple Emanu-El.

As a program builder Mr. Wheeler has original and well wrought ideas and the program selected for his first Aeolian recital promises to be of decided interest to all disciples of song. One of the decided novelties of his program will be a group of ancient and modern folksongs which are the result of much careful research and study.

**WORKS OF TWO RICHARDS
 INTRODUCE PHILHARMONIC
 JUBILEE YEAR**

Initial Hearing of Strauss' "Alpine" Symphony and Festival Music From "Guntram"—Popular Wagnerian Favorites

This (Thursday) evening and tomorrow (Friday) afternoon, the Philharmonic Society of New York (Josef Stransky, conductor) will give the opening concerts of its seventy-fifth and jubilee year at Carnegie Hall, New York. Works of Richard Wagner and Richard Strauss will compose the program.

The principal number will be Strauss' new symphony, "The Alps," which will be heard for the first time in New York. Mr. Stransky intended to give the "Alpine" symphony last season, but the music arrived too late from Germany.

In addition to "The Alps," the festival music of Strauss' opera, "Guntram," will be given also for the first time. The remainder of the program is to include favorite Wagnerian numbers, the Prelude to "Lohengrin," the Funeral March from "Götterdämmerung," and the "Ride of the Valkyries" from "Die Walküre."

At these performances all the different kinds of instruments called for in Strauss' score will be utilized; for instance, in addition to the regular instruments, Mr. Stransky will use the haecelphone, the tenor tubas, and the wind and thunder machines. The new organ, which is now installed in Carnegie Hall, will be employed also in the important part written for this "queen of instruments" by Strauss in his latest composition.

For this pair of concerts the Philharmonic Orchestra will be augmented to over 100 performers.

Mr. and Mrs. Regneas to Entertain Mme. Gadski

Mr. and Mrs. Joseph Regneas have issued "At Home" cards of invitation to meet Johanna Gadski, on Monday, October 30, 1916, at their residence studio, 135 West Eightieth street, New York City.

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INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed to the Information Bureau, Musical Courier, 437 Fifth Avenue, New York, N. Y.

INFORMATION BUREAU Some Replies

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought.—Editor's note.]

History of Entertainments

"I have a paper to prepare, and desire to sketch briefly the history of entertainments, from the earliest times, with particular reference to their influence on the progress of civilization."

You may find some information in "The Antique Greek Dance," by Maurice Emmanuel. There is also a new

Two-Piano Concert:
Tuesday evening, November 14.
Fine Arts Theater, Chicago,
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and Moritz Moszkowski.

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Quoting Mr. Krehbiel in the New York Tribune:

"In voice, in style, in intelligence, he rises head and shoulders above the crowd of concert aspirants. Mr. Seagle demonstrated that he is nearest of all in artistic kinship to Mme. Sembrich."

Twelve years in Paris.

Says Mr. Zeigler in the New York Herald:

"His years in Paris seem to have made him so familiar with French music that he sings like a Frenchman, and few singers capable of such interpretation have voices of such beauty as his."

Born in the South.

Inimitable in Negro Melodies.

Irish and Scotch ancestry.

Unexcelled in the Folk-songs of these countries.

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magazine, "The Modern Dance," that may give some historical data.

The history of entertainments with music and dancing covers the history of the world as we know it. Dancing in the temples and churches as part of the religious ceremonies, was an antique custom that is continued up to the present day by certain sects, and it was a priest who wrote a history of the dance in the sixteenth century. Kings, queen and their courts amused themselves by dancing and were entertained by dancers, while the common people had their own folksongs and dances.

In the Educational Section of the MUSICAL COURIER, October 12, Mr. Liebling said:

"In a broad sense, every manifestation of good music is educational."

The article by Jacques L. Gottlieb, "The Music School in the Settlement as a Neighborhood Influence," in the same issue, is a convincing proof of the value of music in the progress and development of the children. It is fair to suppose that such has always been the case and that music, with its companion dancing, has always been an important factor in the advance of civilization.

"Where Can I Live?"

From young men and women who have come to New York, or are coming, to take up the study of music, the MUSICAL COURIER Information Bureau has received many letters of inquiry relating to the two important questions: "With whom shall I study?" and "Where can I live?" The first of these questions was answered recently.

To hundreds of students economy must, of necessity, be a first consideration; in fact, nearly all the letters received from students ask for inexpensive boarding houses, or rooms, as the case may be.

In answering these inquiries, it may be stated primarily that the location of the school, conservatory or private teacher with whom the young person is to study has much to do with just where the student should decide to reside during the year. Within easy walking distance of the teacher would at once suggest itself. A proper amount of exercise is absolutely necessary, whatever the occupation. If a pianist practices for four or five hours a day, nothing is more restful or beneficial than a brisk walk, which few would take if too near the conservatory, school or residence of their teacher. So in order to give a proper answer to the many anxious students who have written to us, we can only answer in a general way:

Let us know where you are to study—that is, in what part of the city. Paying carfares makes a large demand upon the purse that is seldom taken into consideration. If your means are limited, remember that money saved by being within walking distance of your lessons, can be used to much better advantage in buying tickets for some of the good musical events of the season.

One of the most satisfactory and at the same time inexpensive ways of living in the city is for two, three or four girls to take a small flat together. This keeps the expenses at the minimum, as much of the food can be prepared at home. The rent of the necessary piano can also be shared. This way of living is much recommended by those who are interested in social and economic questions. Practising, whether singing or on an instrument, is objected to in many boarding houses. There are, however, some that are occupied entirely by students, in which case there are no restrictions as to the hours, excepting that all noise must cease at 10 o'clock.

Many of the conservatories have boarding houses connected, in a semi-professional way, with the school. In these houses only music students are taken, usually all from the same school, and the charges are fairly moderate. Some of the private teachers also interest themselves in homes for their pupils and keep in touch with suitable places for them. It is best for the girls who are seeking a home, to consult some one acquainted with the city, to be sure that no mistake is made as to the desirability of the house or location.

"Where Did Marcella Craft Study?"

"Will you inform me as to where Marcella Craft studied; was it in this country or abroad?"

Marcella Craft's musical education was obtained principally in this country—that is, all the foundation was laid here. She had studied in California for a while, being known locally as a girl with a voice of much promise. Then she came East, going to Boston, where she was first with Charles Adams, but only for a short time. After his death she went to study with Arthur Hubbard, and it was in his studio that she learned her extensive repertoire of operas, being coached both in singing and acting by Mr. and Mrs. Hubbard.

Miss Craft was a great worker, who took her career in the proper serious spirit. Her aim was to be a successful prima donna and no drudgery was too hard for her. Mrs. Hubbard often spoke of the pleasure it was to teach so receptive a pupil.

It was at Mr. Hubbard's suggestion that Miss Craft went to Italy for final preparation and first public appearances. Her success is well known and justifies her own and her teacher's ambition.

ISOLDE MENGES MAKES DEBUT

Young Violinist Faces Critical New York Audience and Wins Flattering Plaudits

Seldom does a violinistic newcomer receive such a demonstrative ovation as that accorded to Isolde Menges last Saturday evening, October 21, at Aeolian Hall, when the youthful artist faced a houseful of listeners and bowed her acknowledgments after finishing the Brahms concerto. In the very large audience was an unusually liberal sprinkling of violinists, and in view of that fact the approbation won by Miss Menges took on even added significance.

The English artist's appearance is in keeping with her Wagnerian name, for she is tall and exceedingly handsome, but added to a certain stateliness of carriage she possesses also persuasiveness of manner and the charm of youth, and therefore part of her battle is won when she steps upon the stage. The larger part, however, she conquers with her violin and her bow, and with them she brings about unconditional surrender on the part of her hearers.

Reviewing her performance from a strictly professional standpoint, it must be said about Miss Menges that she has remarkable command of her instrument and of herself. She is not a mere well trained youngster toying with unusual talent, but she is a confident and intelligent musician who takes the mission of the interpreter seriously, and has searched deeply in the pages of the masters the while she has perfected the technic necessary to reproduce them with assurance and correctness.

The maturity of her musical powers was evidenced amply in the Brahms concerto, done with depth, sympathy, and a full understanding of the "big" style. Her left hand mechanism is plastic and complete. Her bowing knows all the nuances of skillful movement. Her tone is large and declamatory, or sweet and singing, at will. Of temperament, finish in phrasing, and dignified sense of form, Miss Menges displayed an equipment astonishing in one who seems to be not yet out of her teens. There could be no question of her ability when she had concluded the Brahms work, and the audience, realizing her uncommon worth, rose at her with acclaim.

In the Lalo "Symphonie Espagnole" Miss Menges un-

loosed a few extra degrees of dash and abandon not in place for a Brahms reading, and what with her brilliancy of technic, piquant interpretative touches, and appealing qualities of tone and rhythm, gave the final proof that she belongs to the most interesting and satisfactory of the foreign violinists who have made debuts here during the past few years. She is one of the pronounced successes of the autumn season here.

The Maud Allan Symphony Orchestra (Ernest Bloch,

home for the occasion, which will include the program by Miss Nash and a reception for the club members.

FIRST SYMPHONY SOCIETY CONCERT

Big Aeolian Hall Audience Testifies to Popularity of Conductor, Orchestra and Program

Aeolian Hall was crowded to the doors, sold out, on Sunday afternoon, October 22, when the Symphony Society of New York, Walter Damrosch, conductor, gave the first concert of the 1916-17 series. The MUSICAL COURIER representative at this concert was offered money for his tickets and there were many in the vestibule who were keenly disappointed in the disproportion between the seating capacity of the hall and the numbers who flocked to the box office. Facts speak louder than criticism, and it is therefore unnecessary to do more than record the popularity of the conductor, the orchestra, and the program. Mention must be made, however, of the tone quality of the strings in particular. Surely the cellos, for instance, never sounded quite so rich and pure in tone as they did at the first concert of this season. And the first violins had a unanimity of bowing which was satisfactory to the eye and was a visible evidence of careful rehearsal.

An early symphony by Mozart was first on the program. No doubt Aeolian Hall is well suited to works of this caliber. The short, bright and clearly constructed work appeared to please the audience. But two movements by Bach, which followed, were more impressive, first, because the musical message was deeper and stronger, and secondly because Sam Franko had scored the old music for the modern orchestra to which the ears of the present generation are familiar.

Beethoven's "Pastoral" symphony filled the second part of the program. This discursive and moderately interesting symphony was intelligently interpreted by the conductor and well played by the orchestra. The short and violent thunderstorm was as effective as the unexciting movement preceding it could make it. But one sometimes wishes Beethoven had not lingered quite so long beside the brook. Perhaps people were not in so much of a hurry in Vienna a hundred years ago as they are in New York today. But, as Schumann said of Schubert's C major symphony, "What a heavenly length!"

ARTHUR HACKETT *the tenor*

Geraldine Farrar Concert Tour

St. Joseph, Mo., Nov. 6
Des Moines, Iowa, Nov. 8
Duluth, Minn., Nov. 10

Boston Symphony Orchestra

Boston, Dec. 22 and 23

St. Louis Symphony Orchestra Spring Tour

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conductor) rendered the accompaniments and played Beethoven's "Leonore" overture, No. 3, and Bloch's very well made and insinuating "Hiver-Printemps." The concert was under the management of Maud Allan's Co., Inc., and that firm seems to have secured a big drawing card in Isolde Menges.

Frances Nash at Syracuse Club Opening

Frances Nash, pianist, has been engaged for the formal opening of the Salom Club of Syracuse, N. Y., on Friday evening, October 27. Mrs. Ernest I. White will open her



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Something Biographical About Godowsky

Leopold Godowsky was born in the ancient town of Wilna (or Vilna), in the Lithuanian province of Russian Poland, February 13, 1870. The ruins of the old castle which stands above Wilna have staunchly withstood the storm of many centuries, and its gray, weatherbeaten walls show the ravages of time. It was in this Old World atmosphere that the child spent the first decade of his life. Here he gave his first public concert at the early age of nine, having shown an extraordinary aptitude for music when but three years old.

Apparently the youth already possessed definite opinions about piano teaching, for when, in 1883, he attended the Hochschule in Berlin, he found the instruction so dull and conventional that he left after a few months, entering upon an American tour when but fourteen years of age. In the United States he concertized with Clara Louise Kellogg and Emma Thursby, also appearing a number of times at the Sunday orchestral concerts given in the New

Yorkonous, for his success in Germany, Austria-Hungary, Russia, etc., followed with consistent regularity.

From 1900 to 1909 he made Berlin his home; in the latter year he was chosen director of the Master School of Piano Playing of the Imperial Royal Academy in Vienna, Austria, by special appointment of the Emperor. He was created Imperial Royal Professor of the highest rank—an exceptional distinction—with an appointment for life and a government pension. The pedagogic activities of this most important position did not, however, preclude extensive concert tours, nor the appearance of new and serious compositions from his pen.

Leopold Godowsky has recently toured America twice; November, 1912, to April, 1913, and December, 1913, to March, 1914. When in August, 1914, the clash of arms resounded throughout Europe, Godowsky was resting and composing at Middelkerke, near Ostende in Belgium. He fled with his family to London, when, after a short sojourn in that city, he sailed to New York.

Ornstein-Barstow Buffalo Recital

Leo Ornstein and Vera Barstow, in joint recital at Buffalo, N. Y., October 3, 1916, won the following tribute from the Buffalo Enquirer, October 4:

*** Leo Ornstein, the phenomenally gifted young pianist who has created such a sensation in New York, Boston and other music centers, not only on account of his strongly individual interpretations but also for his genius as a composer, and it was therefore gratifying to hear as the opening number his sonata for violin and piano, op. 26, which Miss Barstow and Mr. Ornstein played with brilliant and convincing effect.

The other movements in this work are equally interesting and Miss Barstow brought out their fullest beauty with her artistic sense of their demands, while Mr. Ornstein at the piano enhanced the melodic qualities of the performance.

In two groups by various composers, Mr. Ornstein disclosed his tremendous technical facility, his gift for painting tonal pictures and an emotional sense of light and shade that proclaimed the true artist.

Miss Barstow draws from her instrument a rich, round tone. Her bowing is very graceful and accurate, and her interpretations are poetic and sufficiently dramatic as occasion demands.

Her technical proficiency was displayed in the *** Her attractive and unaffected stage presence adds to the charm of her work.



LEOPOLD GODOWSKY.

York Casino. Subsequently he toured the United States and Canada with the violinist, Ovide Musin.

But the young pianist's great ambition was to study with the famous Liszt, who was then at Weimar. One can imagine with what sadness and disappointment the boy learned after arriving in Europe, that Liszt had just died. This was 1886. But apparently the gods which attend upon the destinies of their chosen ones had cast another horoscope for the young musician, for less than a year later he was presented to the famous French composer-pianist and organist, Camille Saint-Saëns, who, having heard Godowsky play his own compositions, at once took the warmest personal interest in his musical education.

Unfortunately Saint-Saëns' restless spirit led him frequently to foreign countries, and his absence from Paris, in which city Godowsky remained for three succeeding years, deprived the eager student of the opportunity and advantage of fully availing himself of the advice of the distinguished master. Thus we discover that Godowsky is practically a self taught musician.

Returning to New York in the autumn of 1890, the following year he married Frederica Saxe, of that city, and, after a sojourn of several months in Europe with his young wife, he again set sail for America. He soon appeared at the Lenox Lyceum Orchestral Concerts (conducted by Theodore Thomas) with such success that he was offered numerous engagements, followed by an extensive tour the succeeding season.

At this time he was appointed instructor of the piano teachers of the Broad Street Conservatory in Philadelphia. This was the real beginning of his career as a pedagogue. Not that he neglected his pianistic engagements, for it was his ambition to co-ordinate these two lines of artistic endeavor. Thus it was natural that he should accept an offer of the directorship of the piano department of the Chicago Conservatory, which he did in 1894. Here at the age of twenty-four he was taking up the duties relinquished by William H. Sherwood, the famous American pianist, having been chosen by that pedagogue for the position.

Like Saint-Saëns, Leopold Godowsky is of a restless spirit; so in 1900 he suddenly decided to challenge European opinion. The most distinguished pianists of the day had long urged him to this step. His debut in Berlin, December 6, 1900, will ever remain memorable in the annals of the piano player world. In one night Godowsky's name was firmly established in the musical firmament. To review his subsequent achievements becomes almost mo-

Sascha Fidelman Joins New York Musicians

Sascha Fidelman came to America owing to war conditions abroad, and has decided to remain in the United States permanently.

This young Russian violinist displayed talent when still a boy, and after studying with the best teachers in his native town, continued his studies at the conservatories in Warsaw and Berlin; also with Fritz Kreisler, his last teacher, in 1909.

Mr. Fidelman is said to have won immediate recognition when he appeared in Berlin in 1910 at Blüthner Hall. At that time he played the Tschaikowsky, Brahms and Paganini concertos. After this appearance he was engaged as soloist in Nuremberg, Frankfort, Krefeld, Stettin, Weimar and in many other German cities. In 1912 he made his initial appearance in London with Beecham's Symphony Orchestra, at Palladium Hall, when he chose Paganini's D major concerto. He also appeared in Warsaw with the Philharmonic Orchestra, and also toured Russia, winning favor wherever he appeared.

Mme. Buckout in Brooklyn, October 12

Mme. Buckout, popular artist and genial woman, sang a program of songs by international composers, at Kellerman Institute of Musical Art, of which she is the vocal head. October 15 she sang at the Y. W. C. A. two sacred solos by Marsh and Golden, and on both of these occasions her expressive voice and sympathetic personality won her splendid success.

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**FLORENCE MACBETH'S
EXTENSIVE BOOKINGS**

Soprano of Chicago Opera Association Will Make Out of Season Tours in South and West

Florence Macbeth, coloratura soprano, left New York for the West last Thursday, October 19, to fill a number of bookings before the opening of the Chicago Opera season.



FLORENCE MACBETH,
Soprano, busy in the West.

October 31 will find her in Los Angeles, and four other California engagements are to follow directly at Riverside, Fresno, Sacramento and San José. Miss Macbeth sings next in Denver, where she is to be the soloist with the Denver Philharmonic Orchestra, November 16. Albuquerque, N. Mex., will be the following appearance for the soprano, November 18. From there she returns to Chicago for a Thanksgiving matinee, and on Sunday, December 3, she is assigned the part of the Waldvogel in a "Siegfried" performance of the Chicago Opera Association, and she will then practically remain in Chicago until the end of the season, filling engagements between her operatic appearances. December 14 and 15 she goes to Minneapolis and St. Paul as soloist with the Minneapolis Symphony Orchestra.

A tour of concerts throughout the South awaits the close of the opera season, at the conclusion of which, at the end of February, the singer returns to New York City. If conditions allow, Miss Macbeth will go to England the latter-part of March, to appear as soloist with the Liverpool Philharmonic—her third appearance with that association since 1913.

This young singer is a pupil of Yeatman Griffith, and during her recent holiday she improved her time by coaching with the well known New York teacher.

Thorner Pupil Wins in Operatic Debut

Word has come to William Thorner, the New York vocal master, of the unqualifiedly good work, vocally and histrionically, done by Dorothy Follis, coloratura soprano of the Boston-National Grand Opera Company, at her debut with that company in Indianapolis, as Bersi in Gior-dano's "Andrea Chenier." Miss Follis was selected for the company directly from the Thorner studios, where she had received her entire preparation. This is only one practical

illustration of how pupils are prepared directly for the lyric stage at the Thorner Studios.

New York Harpist in October Recitals

Chicago appearances are occupying the attention of Mildred Dilling, harpist, during the month of October—Friday the 13th before the Quadrangle Club of the University of Chicago (a return engagement); the 21st at Carl D. Kinsey's Saturday morning recitals at the Ziegfeld Theatre; the 22d and 23d, private musicales at the residence of Mrs. O. D. Buck. The 29th she is to appear at Lyon & Healy's new recital hall, assisted by Valerie Deuscher. At Youngstown, Ohio, October 30, Miss Dilling and Miss Deuscher

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Ballroom of the Hotel Biltmore

THE HOTEL BILTMORE begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1916-1917.

November 3rd	December 1st	January 12th	February 9th
November 10th	December 15th	January 26th	February 23rd

FRANCES ALDA	LEOPOLD GODOWSKY
PASQUALE AMATO	RUDOLPH GANZ
HUBERT ALLAN	JOHN CALDWELL
MARIA BARIENTOS	PAUL GRUPPE
CLARENCE BIRD	JOSEPH HOFMANN
LUCREZIA BORI	BEATRICE de HOLTHOIR
LUCA BOTTA	FRITZ KREISLER
CARRIE BRIDEWELL	ALYS LARREYN
EDDY BROWN	SERGEI KUSSSEWITZKY
ORRIN BASTEDO	GIOVANNI MARTINELLI
ENRICO CARUSO	LUCILE ORRELL
PABLO CASALS	IDEILLE PATTERSON
JEAN VINCENT COOPER	BELLE STORY
EMMY DESTINN	JOHANNES SEMBACH
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KNABE PIANO USED

are to give a joint-recital before the Monday Musical Club. October 31 brings another appearance for the harpist in Cleveland.

November 1 will find Miss Dilling in New York City again for the concert season, and she reopens then her studio at 18 East Sixtieth street.

The fortieth season of the Matinee Musicals opened in Indianapolis, October 12, with a harp recital. In the Indianapolis Star of the following day appeared this tribute to Miss Dilling:

There is scarcely any need to introduce Mildred Dilling to Indianapolis music lovers. . . . Today she is recognized as one of the finest harpists in America.

Yesterday she was given an ovation which is proof positive of the esteem with which she is regarded, and it may be said that this reception was so absolutely sincere, that it was a tribute to the artist as such, rather than to the fact that the artist chances to be an Indianapolis girl.

Her program was delightful, from first to last. . . . Miss Dilling has a personality which lends itself in a particular manner to the interpretation of harp music. There is a wealth of feeling, a daintiness, about all she does, and this, coupled with a technic which seems as near perfection as it would be possible to get, makes her interpretation real music, in every sense of the word.

Kneisel Quartet at People's Chamber Concert

The Kneisel Quartet opens the Friday evening course of six chamber concerts for the People's Symphony Club at Washington Irving High School, New York, on October 27.

The Saturday course being practically sold out, indications are that the Friday course will be equally well subscribed for. Other organizations to appear in this course are David and Clara Mannes, the Flonzaley Quartet, the Festival dancers with the Tolleson Trio, Vicelpian Trio and Philharmonic Trio.

Fay Evelyn a Coming Artist

The music lovers of New York will have an opportunity of hearing another Davies artist-pupil in recital at Aeolian Hall toward the end of the season. The newcomer is Fay Evelyn, an unusually gifted young woman in many respects. Although Miss Evelyn has sung at private musicales, where she met with much success, she has not yet given a recital in New York, owing to the fact that she felt she was not entirely "fit." She thinks that an artist violates one of the rules of "musical etiquette" when she sings before the proper time. "Many artists make a bad beginning by doing so," said she, "and a bad beginning most always results seriously."

People, understanding music, who have heard the young English girl, have commented upon the beautiful quality of her voice and the artistic manner in which she uses it. Her personality is a pleasing one—one that is sure to put



FAY EVELYN,
English Soprano, pupil of Clara Novello Davies, who will make her American debut during this season.

her "en rapport" with her hearers. Miss Evelyn is considered a perfect type of the English beauty. In connection with this statement it is quite enough to say that during the trip over to America last month, her photograph was sold at auction on board the ship. Thirty-five dollars was the sum paid for a photograph like the one which accompanies this article.

Hinshaw Back in New York

William Wade Hinshaw, the huge and jovial baritone, has returned to New York from his farm at De Ruyter, N. Y., after a summer of outdoor work, which included hay-pitching, building of cement walls, breaking colts and other muscle building occupations. Mr. Hinshaw will sing in Lockport at the end of the month, in the American series which A. A. Van der Mark is managing, and in Baltimore, Md., and Petersburg, Va.

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EDDY BROWN

*The Sensation of Recent
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EDDY BROWN, THE VIOLINIST, IS ADDED TO THE LIST OF GREAT ARTISTS WHO HAVE COME INTO THEIR OWN IN BANGOR—BIG AUDIENCE DELIGHTED.

Eddy Brown—much had been promised in the name of the wonderful violinist for Bangor's Twentieth Festival anniversary, but it is probable that no one was prepared for him. His first number, a Sarabande-Pastorale, was beautifully played, and it won his audience, while in the Beethoven-Kreisler number, that magic bow as if inspired by the two names, sang or sobbed response from the very soul of the beautiful instrument. He found for his hearers, too, new beauties in the Mendelssohn concerto in E minor. This number he played with the festival orchestra and as the wonderful notes rose, accentuated even more by the perfect accompaniment, it was as if all musicians stood back and waited as one greater than all showed to them the greatest in their art. Brown showed versatility of marvelous range in a little Caprice Jota by Sarasate, but it remained for his last number to sweep his audience into awakened knowledge that they had heard not only a master, not only an artist, but one to whom his violin was a sentient thing, responsive to his touch, and, greater than that, awakening response in those who listened. It was after the Witches' Dance by Kündt, that the big moment came. Brown had played it without accompaniment. The last note died. There was a moment's silence, and then the great house roared. Orchestra members, scattered to the sides of the stage, listening, intense their tribute, silence, that of homage of the player to the maestro. They shouted their bravos, the chorus was on its feet, the audience one vast clamor for the artist's return. It was indeed a big moment.—*Bangor (Me.) Daily Commercial, October 9.*



BRILLIANT CLOSE OF MUSIC FESTIVAL.

EDDY BROWN THRILLS LARGE APPRECIATIVE AUDIENCE. Director Chapman usually reserves some surprise or sensation for the final evening and last night offered a genuine treat in the violin performances of Eddy Brown, the young wonder. The audience was a large and appreciative one. Eddy Brown's program numbers were two interesting groups and the Mendelssohn concerto in E minor. The audience fell captive before the beauty, vitality and diversity of the boy's talent, and young Brown fully met with, if he did not exceed, the anticipation felt in regard to his appearance.

TALENTED PLAYER.

The artist's rendition of his own arrangement of the Sarabande et Pastorale of Sarasate was marked by admirable rhythm and facility, and in the second number of the first group, the Rondino of Beethoven, the pure, delicious tone was wondrously appealing. During the Sarasate number, the house was absolutely still, and at the close there was a great outburst of applause. An encore was given with muted strings, heightening the favorable impression made. In the Mendelssohn concerto all of young Brown's splendid qualities of musicianship were in full evidence. There was the beautifully sustained tone and technique that could not be criticized. At the close of this work, Mr. Chapman shook hands with the artist, who responded to the enthusiastic plaudits by giving an encore. In the last group the caprice of Paganini arranged by Brown was a very remarkable piece of work, and the Schumann-Aurum number had great charm. It remained for the serenade and Witches' Dance to bring down the house, as it did in Bangor, and then Brown gave a wonderful exhibit of violin mastery. It was what might be called a spectacular performance, the player really doing the work of two instruments. The young sensation of the last festival concert retired, the great plaudits of a delighted audience ringing in the ears.—*Portland (Me.) Evening Express, Thursday, October 12.*

Management: Loudon Charlton
Carnegie Hall New York

MAUD ALLAN'S DANCES

New York Audiences and Critics Acclaim Symphonic Terpsichorean Artist—Her Supporting Company and Own Symphony Orchestra Total Sixty Persons

Maud Allan's New York premiere in "Nair, the Slave" (described in the MUSICAL COURIER of last week) was followed by two further recitals at the Forty-fourth Street Theatre, both of them attracting delighted audiences of representative persons, socially and artistically, who marveled anew at Miss Allan's grace, poetical appeal and resourceful fantasy, and applauded each and every one of her performances to the echo.

One enchanted auditor said to the MUSICAL COURIER reviewer: "The music appears to enter Miss Allan's body at the top of her head and to pass through to the very tips of her toes, the tonal current causing her muscles, nerves, and limbs to move in perfect affinity with the vibrations, tonalities, and harmonies of the musical flow." No professional critic could have expressed better than the foregoing comment the nature and purpose of Miss Allan's art. It is completely blended and fused with the music which she selects and illustrates in bodily gesture, facial pantomime, and terpsichorean rhythm. No one excels her in art dancing of that kind, and it has truly been characterized as "symphonic."

"The Vision of Salome" packed the house last Thursday, but not because of prurient curiosity. Miss Allan visualizes the drama of the Salome legend, the inner struggle of the very young maiden surrounded by uncommon influences, and she gives a thrilling and unforgettable portrayal. Lighter moments were shown in the Allan conceptions of Strauss' "Blue Danube," a representation wonderfully delicate and lissome. Music of Schubert, Tchaikovsky, Grieg ("Peer Gynt") was interpreted with all the remarkable variety of Miss Allan's imaginative and technical equipment. One feels that she finds the appropriate living embodiment for the tonal creations of every composer.

Under Ernest Bloch, the excellent Maud Allan Symphony Orchestra of forty players (the organization was founded by Miss Allan and is part of her traveling company) gave soundly musical and well polished readings of Schubert's "Unfinished" symphony, Mozart's symphony in E flat, Beethoven's "Leone" overture, No. 3, and other numbers of the same character.

This week Maud Allan and the sixty members of her company are in Philadelphia and other Pennsylvania cities, whence come intensely enthusiastic reports of the reception extended to the great dance interpreter and her artistic entourage.

Louise Stallings in Program
at the Frank A. Vanderlip's

A member of the youngest group of New York singers, now at the threshold of her career, is Louise Stallings, a lyric mezzo-soprano of unusual promise. She is now, and has been since the beginning of her study in New York, the pupil of Lena Doria Deyne. Recently Miss Stallings gave a highly enjoyable and informal program at "Beech-



LOUISE STALLINGS,
Soprano.

wood," the home of Mr. and Mrs. Frank A. Vanderlip, at Scarborough-on-the-Hudson, this being her second recital at the Vanderlips. Her program was as follows:

"Die Thräne" (Rubinstein), "Der Nussbaum" (Schumann), "Klinge, klinge mein Pandero" (Jensen), air de

Lia, "L'Enfant Prodigue" (Debussy), "Par le Sentier" (Dubois), "Le Vieux Moulin" (Fouldrain), "Hai lui" (Coquard), "Down by the Sally Gardens" (old Irish), "Lullaby" (Scott), "The Moon Drops Low" (Cadman), "I Mind the Day" (Willeby).

Mrs. Kate Vashti was at the piano.

The Misses Sutro at Carnegie Hall, October 29

An interesting program is announced by the ensemble pianists—the Misses Sutro—for Sunday afternoon, October 29, at Carnegie Hall, New York. These are the numbers to be given: Chaconne, op. 150, Joachim Raff; "Zwei kleine Stücke im Fugenstil," op. 19 (MS.), Pierre Maurice; sonata, op. 22, Richard Roessler; variations, op. 35, C. Saint-Saëns; Fantasiestück, Carl Reinecke; valse, op. 64, No. 1 (arranged as an octave study for two pianos by O. Sutro); étude, op. 25, No. 2 (Brahms), Fr. Chopin; minuet, W. G. Owst; duet, op. 41, No. 2, Christian Sinding.

The Maurice and Roessler numbers are programmed as first time in America and the Owst as a first performance in New York. The Sinding minuet is dedicated to the Misses Sutro.

Evelyn Starr to Make Boston Debut

On Wednesday evening, November 1, Evelyn Starr, the gifted young violinist, will make her Boston debut at Jordan Hall. Assisted by Richard Epstein, the well known pianist and accompanist, Miss Starr will play the Beethoven C minor sonata, Vitali's Chaconne, and Lalo's "Symphonie Espagnol." This is indeed an unusual program, and with two such excellent artists the concert promises to be novel as well as interesting.

Evelyn Starr, violinist, is announced to appear in the Sunday evening series at the Harris Theatre, New York, November 12. She will be heard in her own recital at the Comedy Theatre, New York, Wednesday afternoon, December 4. On November 27, with Mme. Matzenauer, Miss Starr will give a joint recital at London, Ont.

Hartman With New York Orchestral Society

Arthur Hartman, violinist, will be the soloist at the first concert of the New York Orchestral Society, Max Jacobs, conductor, to be held Sunday afternoon, November 5, at the Cort Theatre. He will play the Saint-Saëns concerto in B minor.

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A SKETCH OF CLARA NOVELLO DAVIES' CAREER

Famous Voice Liberator Is Woman of Broad Musicianship, a Conductor and Organizer of Famous Welsh Choir

Clara Novello Davies is among the latest of the celebrated teachers of singing and voice production to take up her residence in New York. Her established reputation as a teacher of the highest possible qualifications was so widely known, prior to her arrival less than a year ago, that the announcement that she would reside in New York was greeted with much enthusiasm—not only among new aspirants to musical fame, but also by vocalists with established reputations. In addition to her ability as a teacher of singing, Mme. Davies is also a brilliant pianist, and an exceedingly fine coach of opera and oratorio.

She is well known as a conductor, and the pioneer organizer of women's choirs. The unqualified success of her Royal Welsh Ladies' Choir in winning chief honors at the Chicago World's Fair, and the tremendous enthusiasm evinced on the occasion of two subsequent tours through America, still remain fresh in the minds of all who were privileged to hear that wonderfully trained combination of voices. Mme. Davies received the distinguished honor of giving a command concert before Queen Victoria and her royal guests. The Queen not only complimented Mme. Davies personally upon the wonderful singing of her choir, but also presented her with a pendant bearing her royal monogram, studded in diamonds, rubies and emeralds. She achieved results equally as successful at the Trocadero, Paris, on which occasion she was crowned with a wreath of gold laurel leaves by the celebrated composer, Camille Saint-Saëns, when he publicly said: "Your teaching and conducting is magical and perfect." As a souvenir of this event, she was presented with a Sevres vase of handsome design.

Following up her triumphant successes, Mme. Davies made a tour of South Africa with some of her pupils, which included Winifred Barnes, the celebrated musical comedy artist, now of Daly's Theatre, London, and the baritone, Wilfrid Douthitt.

Mme. Davies has also published some songs. Her only son is Ivor Novello, the popular young composer of "Keep the Home Fires Burning," and also the music of the new musical play, "Theodore & Co.," which is an enormous Gaiety success.

As may be expected, although comparatively few months have elapsed since her arrival in this country, her undoubted ability as a teacher, coupled with her charming personality, has won for her a large circle of new friends and pupils, while her studio at 519 West End avenue has become the rendezvous of many great artists and patrons of music.

Mme. Davies has exponents living in almost every corner of the earth. Of the extensive list of her pupils appearing on the concert and operatic stage, two who have become well known in New York are: Sybil Vane, the pocket prima donna, and Louis Graveure, the Belgian baritone.

The press has had the following to say about these artists:

Sybil Vane, a Welsh soprano, made her American debut in a recital at Aeolian Hall yesterday afternoon. Her program was arranged to show skill in delivery of an interesting range of music, in nearly all of which she showed herself to be an artist of excellent quality. With an excerpt from the second act of "Madame Butterfly" she disclosed another side of her art and satisfied her hearers that she was a singer of unusual merit.

Miss Vane is a little woman with a big voice, one of uncommon

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power and volume when considered in relation to its high range and facility in coloratura. It is a beautiful and well trained voice.—*New York Sun*.

For a singer who possesses in a notable degree the attributes of virility and power, Mr. Graveure is surprisingly successful in making the transition to the lighter moods, where deftness and technical finish count such as in some of his old English songs.—*New York Times*.

Chicago

(Continued from page 12)

has been engaged for several of the important "Messiah" performances in the West during December.

Officers and Directors for 1917 Evanston Music Festival

Officers and directors elected for the 1917 Music Festival at Evanston the last week of May, 1917, are as follows: President, Harry B. Wyeth; vice-presidents, Alexander O. Mason, Charles W. Spofford; secretary, Walter B. Smith; treasurer, John Hale Hilton; directors, M. Cochran Armour, Frederic W. Chamberlain, Henry S. Henschen, William F. Hypes, Chancellor L. Jenks, Joseph E. Paden, Frank S. Shaw, Charles N. Stevens, George S. Montgomery, Frederick P. Vose.

Peter C. Lutkin has been elected musical director, and Carl D. Kinsey business manager, as in past years. Plans are being formulated and artists engaged for the 1917 festival, and it is proposed to make the coming one the largest and best in the history of the Association.

Notes

The Musicians' Club of Chicago (formerly the Amateur Musical Club) has sent out its announcement for its forty-first season in the form of a booklet. The officers of the club are Mrs. Calvin A. Whyland, president; Mrs. George E. Shipman, first vice-president; Helen B. Lawrence, second vice-president; Mrs. Charles F. Everett, secretary, and Kate P. Richards, treasurer. Of interest is the work of the extension department, inaugurated during the 1914-15 season. The committee for the 1916-17 season announces that the annual entertainment for the benefit of this fund will take place on Tuesday evening, January 23. Three artist recitals will be given, the first of which will be presented by that eminent artist, Julia Claussen, on November 22, at the Blackstone Theatre; Harold Henry will furnish the program for the second, January 17, at the Illinois; and Kathleen Parlow is engaged for the third at the Blackstone Theatre on February 28.

The Chicago Symphony Orchestra played a program containing Weber, Schumann, Sibelius, Saint-Saëns and Alfvén numbers at the University Leon Mandel Assembly Hall last Tuesday afternoon, October 17, under the auspices of the University Orchestra Association.

On Thursday evening, Edward Clarke, baritone, and Rachel Steinman Clarke, violinist, were heard at the First Baptist Church. Mr. Clarke and William Breach, a professional pupil of Edward Clarke, appeared in joint program last week for the High School of Cicero, Ill., and before the Park Ridge Woman's Club.

Leon Sametini was elected president of the Chicago Chapter of the American Guild of Violinists at the annual meeting held last week. The other officers elected for 1916-1917 are Max Fischel, vice-president; Wally Heymar-George, secretary, and Maurice Goldblatt, treasurer.

The plans for the season include the usual monthly dinners held at Kuntz Remmler's on the second Friday of each month, at which it is expected to entertain some of the distinguished artists who visit the city.

Chicago Musical College Notes

Edoardo Sacerdote, of the Chicago Musical College faculty, has been engaged by Cleofonte Campanini as assistant conductor of the Chicago Grand Opera Association. Mr. Sacerdote will be of great value to the organization.

Mildred Dilling, harpist, was the guest-artist at the matinee of the Chicago Musical College, Saturday, October 21.

Felix Borowski, president of the Chicago Musical College, lectured upon the music of the Greeks and Romans on Saturday morning, October 21. The musicale was given by students at 11 o'clock.

JEANNETTE COX,

Elsie Lovell, Contralto, Is Talented Singer

At a concert given in Hoboken recently, Elsie Lovell, contralto, completely won the audience at her first engagement under the Anderson management. Richly endowed with a beautiful voice of rare quality, thorough schooling in tone production and musicianship together with a charming personality, it was small wonder then that the audience was delighted and that her entrance on the stage brought about such comments as "Isn't she lovely!" and that her singing aroused so much enthusiastic applause. It seems that Walter Anderson has introduced another very promising singer to the concert stage.

Miss Lovell is one of the talented pupils of the Soler-Hueck studios, New York City.

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**HALF A CENTURY IN
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Some Reminiscences by Clarence Lucas
II

Teresa Carreño was the first of the great pianists to impress my youthful fancy. I heard her play in Montreal and I decided that my mission in life was to be a pianist. I worked very hard and finally succeeded in giving a piano recital of a sort in the same hall. That was in 1885. In 1886 I heard Rubinstein in Liverpool. I followed him to Manchester, and then to London. By that time I concluded that perhaps I was not at my best as a pianist and that there might be other professions, or trades, more suitable to my peculiar talents. I have not yet found a job where my talents shine to any great extent, though I am grateful to Rubinstein for knocking out of my head all hopes of being a pianist. That road is too long and hilly and crowded for me. It is far greater, I find, to be a music critic. As a friend of mine used so modestly to remark: "There are only a few of us left."

I went as a critic to a piano recital given by a lady who advertised herself as a pupil of Rubinstein. After the recital I said to her: "Why did you divide those broken arpeggios in the Beethoven sonata between the two hands?" She evidently did not understand my question.

Then I told her that when Rubinstein played the adagio of Beethoven's D minor sonata he crossed his left hand over the right and performed on the keyboard exactly what Beethoven had put on paper. He did not rearrange the notes, giving part of the melody to the left hand and part of the broken arpeggios to the right. I had tried that dodge myself, and I particularly noticed that Rubinstein avoided it when I sat almost directly over him in the gallery of the Philharmonic Hall at Liverpool in May, 1886. I believe the lady never again announced herself as a pupil of Rubinstein.

At one of Rubinstein's recitals in St. James' Hall, which stood on part of the site of the new Piccadilly Hotel, the great pianist noticed a child among the audience crowded onto the platform. On his way to the piano he laid his hand on the little girl's head and his frowning lion face relaxed into a smile. There was the secret of Rubinstein! —tremendous power and infinite tenderness.

Liszt I never heard, but I caught a glimpse of him in Regent street, London. I saw the notice of his death in a Paris newspaper in August, 1886, while riding on one of the little steamers in the Seine. Some years later I had three hairs of Liszt given to me by a lady who got them from Friedheim, who picked them up when Liszt had his hair cut. I am not aware that they have acted as a talisman either for good or evil. They might do to add to the magical mess in the witches' cauldron in "Macbeth."

Fillet of a fenny snake,
In the cauldron boil and bake;

Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and owl's wing,
Last of all, three hairs of Liszt,
Musician and theologian,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

I have no hairs of Hans von Bülow. Neither had he—or, at any rate, he had too few to spare. I happened to be in Toronto in 1888 and I heard that Von Bülow was in town. I set out to find him. He was in the barroom of a hotel, perched on the top of a high stool tilted back against the wall on two legs. His feet were on the top rung of the stool, forcing his knees almost up to his face, a big cigar in his mouth was at an angle of about forty-five degrees and almost touched the brim of a slouch hat pulled down over his eyes. He was reading a French work bound in yellow paper. When I gave this description of Von Bülow to a young lady friend a few weeks later, she exclaimed: "How could a great musician be so undignified!" I told her about the man in Oregon described by Artemus Ward. He had not a tooth in his head although he was greatest bass drum player Ward had ever met. She said: "What has teeth got to do with playing the drum?" I replied: "What has lack of dignity in a hotel got to do with interpreting Beethoven in the concert room?"

I wish some of these romantic persons who think musical artists develop by moonlight and bathe in rose water could meet face to face a few of the famous musicians I have met. I should like to take them with me to August Wilhelmj's house in Kilburn, London, where I spent many a delightful evening in the years gone by. It would do them a world of good to see the great artist off the stage, seated at the dinner table, minus his collar and his coat, with a huge pipe in his hand, and a coffee pot and bottle of wine beside him. Dignity? The little men are dignified off the stage and comical on it. Wilhelmj's house was filled with diplomas, addresses, testimonials, tributes, from all over the world. He had won the right to do as he pleased, and he did it. He never tired of referring to a practical joke on Wagner. I do not believe this incident ever happened, but it makes a good story. Wagner was asked to conduct the "Lohengrin" prelude, which begins with the highest notes of the violins. The players in the orchestra were given the music of the "Rheingold" prelude, which begins with the lowest notes in the bass. Now imagine Wagner's efforts to get the attention of the violinists and make the bass players take their bows off the strings. Wilhelmj used to describe Wagner's increasing rage. I never heard Wilhelmj play. Once he unlocked a case and took out a magnificent Stradivarius, but he only plucked a string or two with the little finger of his left hand. His right hand held his pipe. On another occasion he asked me to try over a new work with him. I played the piano accompaniment and he played the violin part on the piano two octaves higher—not very satisfactory that! He proposed that we get up a violin method. He was to select the melodies and edit all the violin part, and I was to furnish the harmonies in the piano part. But I went away for several weeks to conduct in Glasgow and Edinburgh and I never met Wilhelmj again. He was younger than Sarasate though he lost all interest in public performance and gave up playing several years before the Spanish violinist died. Sarasate made more of an impression on me, I believe, than any other violinist I ever heard. Joachim I never cared for. He was already long past his prime when first I heard him. But Sarasate!—what a fascination that delightful player had for me when I was young. I cannot hear his compositions played today without recalling the potent charm they once had for me when the composer himself performed them in his own inimitable way. De Pachmann has the same ineffable grace and ease in his piano playing. When my lines to Sarasate appeared in the MUSICAL COURIER in 1896—twenty years ago—he wrote me a very warmly worded letter in French. I first met Joachim at the reception given to Alfredo Piatti in 1894 at the Grafton Galleries, London, in celebration of the fiftieth anniversary of Piatti's London debut in 1844. Joachim spoke English like a native of England, but Piatti never lost his Italian accent notwithstanding his long residence in London. I spent an hour with the aged cellist in Northwick Terrace and was allowed to seat myself before the instrument and draw the bow across Piatti's superb Amati cello which Liszt had given to him in Paris in 1844. Do other cellists ever produce so lucious a tone from their instruments as Piatti drew? Or am I getting old and losing my susceptibility to music? I feel as young as ever, but when I note that Piatti has been dead fifteen years, Joachim, Sarasate, and Wilhelmj, eight years, I realize that the hands of the clock have not been idle. The dreadful daughters of Nox and Erebus are ever on the watch. Lachesis seems to be spinning the thread of my life as actively as usual. But I know that Atropos is never very far off, and her scissors are sharp. Away with mythology for the present, however, and let us get back to music and musicians.

(To be continued next week.)

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Lois Brown on Concert Tour

Lois Brown, pianist, has left Chicago for an extensive concert tour through the West and South, under the management of C. W. Best. Her tour will comprise over 100 engagements, many of which are in towns where she appeared last season and was immediately re-engaged for a return date.



LOIS BROWN,
A pianist in great demand.

Brown gives much credit to Mr. Jonás for her success in the concert field.

Silvio Morea to Tour This Country

Silvio Morea, who came to this country at the beginning of the European hostilities, has been in great demand, appearing in many cities in recital and concert.

In Minneapolis, Silvio Morea, who by the way is only twenty-five years old, won instantaneous favor. The Minneapolis Tribune said: "The singing of Silvio Morea, a young Italian tenor, was the feature of the concert. Mr. Morea's voice is notably Caruso-like in quality." Victor Nilsson, the well known critic of the Minneapolis Journal, had the following to say about Mr. Morea in one of his review: . . . "Mr. Morea has unquestionably in his keeping one of the real wonders of the world, a powerful, expressive and beautiful tenor voice."

The Manitoba Free Press, of Winnipeg, declared that the Italian singer, whose Italian text was lost on the audience, so fully conveyed the music of his race that he received several curtain calls; and the Winnipeg Telegram: "Signor Morea, the Italian tenor, though small of stature, is big of voice and sings with all the grace and fervor of the Southern European."

After touring the Middle West and Canada, Morea came to New York, where he has been coaching with Giannini. Signor Morea is to make a tour of the country this season.

Arthur Nevin's Work

Arthur Nevin, of the musical faculty at the University of Kansas, is having an unusually busy season. The institution is meeting with signal success in its community development idea (the plan of Harold L. Butler, dean of the Fine Arts School) and between thirty and forty new cities have signified their intention to let Mr. Nevin start choral clubs for them. In addition to his traveling labors, Mr. Nevin also teaches large classes at the University, which is located in Lawrence, Kan.

John Powell to Open Society of the Friends of Music Series

John Powell, pianist, will present a program of his own compositions at the season's first concert of the Society of the Friends of Music, on Wednesday afternoon, November 8, at the Hotel Ritz-Carlton, New York. Mr. Powell's new sonata "Teutonica" will be introduced at that time. This composition is described as practically a symphony for piano, full of orchestral tone effects and of great technical difficulty. In London and Vienna it has already met with marked success.

Among the artists appearing at later concerts of the society will be Artur Bodanzky, Carl Friedberg, Sam

Franko, Paul Draper, Tilly Koenen and Guiomar Novaes. Applications for membership may be made at any time to Walter E. Maynard, 200 Fifth avenue, New York City.

BALTIMORE SPRING FESTIVAL PROSPECTS

Municipal Orchestra and New Choral Society May Join Forces for Three Day Event—Marcella Craft, Soloist at Symphony Concert—A Week of Aborn Opera

Baltimore, Md., Friday, October 13, 1916. Gustav Strube, fresh from his successful participation in the Worcester Festival, has plunged with zest into his many activities in this city. The Baltimore Symphony Orchestra, of which he is conductor, is attracting attention abroad as well as at home; witness the receipt of a letter from an enthusiast in Evanston, Ill., who inquires of the management as to the manner in which the municipal authorities were aroused to interest in the orchestra project.

Baltimore Choral Society

Now, following on the heels of the Municipal Orchestra, comes the announcement of the Baltimore Choral Society, also subsidized by the city, which is to give concerts in

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conjunction with the orchestra. The initial rehearsal was held last night, and, notwithstanding the fact that "Bohème" was being sung at the Lyric, nearly 300 young voices were assembled and an excellent rehearsal held. Presumably the attendance will be still larger on a night with no counter attraction.

Choral Society Debut During Holidays

The Choral Society will make its debut on Friday evening of Christmas week, when Chadwick's "Noel" will be presented. The Symphony Orchestra will give the first part of the evenings program and will also accompany the choral number, which will occupy about fifty minutes. If the choral enterprise is as successful, and as well patronized as the Baltimore Orchestra has been, a spring music festival, to last three days, will be the next development.

Marcella Craft With Municipal Orchestra

To return to the Municipal Orchestra. That lusty infant will make its first bow of the season on Friday evening, October 20, and, as usual, all seats are sold. The public interest shows no sign of waning. Marcella Craft will be the soloist at this concert. Frank Gittelson is to be the soloist of the second concert.

Aborn Opera Company

The Aborn Opera Company has opened the local season with a week of excellent opera at popular prices. These

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singers were heard for the first time at the Lyric. In the opening performance "The Jewels of the Madonna," Bianca Saroya won much praise as Malicella; Lillian Eubank, as Carmela; Salvatore Giordano, Gennaro, and Louis D'Angelo, Rafaele.

Last night's offering was "Bohème." This introduced a good voiced Marcel in Millo Picco, who represented the part well.

Ignacio del Castillo conducted.
Tonight's opera is to be "Lohengrin."

D. L. F.

Harry Munro's Season Looms Large

Harry Munro, baritone, announces a busy season. In addition to a number of recitals with N. Val Peavey, the pianist, Mr. Munro has a large and growing class. His



HARRY MUNRO.

studio, which is one of the finest in Carnegie Hall, New York, will be the scene of many interesting events during the winter. Mr. Munro states that his metaphysical system of teaching voice is producing fine results, and his book, "Voice: Its Origin and Divine Nature," meeting with a large sale.

Louise Day at Country Life

Exposition, November 15

Louise Day, soprano, is engaged to sing at the Country Life Exposition, New York, November 15. Miss Day will be heard in some new songs by John Prindle Scott.

One of Miss Day's recent appearances was at the Lockport, N. Y., musical convention, where she was enthusiastically received.

Madame Teresa Carreño's

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**"AIDA" TO FORERUN OPERATIC
OFFERINGS OF MUSICAL SOCIETY**

Verdi Masterpiece Announced for First Saturday Afternoon Musicals of New York Mozart Society

Verdi's "Aida" (in Italian) will initiate the opera series of the New York Mozart Society. Two hundred and fifty persons will constitute the ensemble of orchestra, cast and chorus from the Metropolitan, Chicago and Boston opera companies. Milton Aborn is to direct personally, and Joseph Pasternack is the conductor. The cast is as follows: The King, Hugo Lenzer (Boston); Amneris, Mary Jordan (Century); Rhadames, Fausto Castelani (La Scala); Ramfis, Henry Weldon (Brussels Royal Opera); Amanro, Roberto Viglione (Teatro Colon); Messenger, Kenneth Angus (Chicago); Aida, Bettina Freeman (Covent Garden); Priestess, Maddalena Boos (Boston).

The Saturday afternoon musicals of the society will be given in the usual place, the grand ballroom of the Hotel Astor, New York City. November 4 is the date of the opening performance. Men will be admitted to this afternoon event.

Mrs. McConnell, the president of the society, and her board of directors have spared no pains to make this the most socially enjoyable as well as musically profitable season in the history of the New York Mozart Society.

Florence Mulford's New York Recital

A truly modern program was that presented by Florence Mulford, contralto of the Metropolitan Opera Company, on October 19, at Aeolian Hall, New York. Her opening number was "Gens duce splendida" from Parker's "Hora Novissima," which she sang with a power and a breadth of interpretation which were impressive. The remainder of her first group—her entire program was divided into three groups—consisted of "Mananica era" (Enrique Granados), Strophes from "Lakmé" (Delibes), "Roses et Papillons" (Cesar Franck), "Dormire" (Emilia Gubitosi), "Il Passa" (Bemberg) "L'Invitation au voyage" (Duparc) and "V'insegner come fanno le citte" (Alberto Bimboni). Mme. Mulford pos-

sesses a rich contralto voice which she employs with consummate artistry, its flexibility lending itself well to songs of widely differing genre.

Her second group was made up of songs in the German, "Ein Traum" (Grieg), "Liebes Schmerzen" (Brown), "Herbst" (Eugene Haile), "In Meiner Heimat" (Trunk), "Der Arbeitsmann" (Brecher) and "Befreit" (Strauss). Of these, "In Meiner Heimat" had to be repeated. For her group in English, Mme. Mulford selected Kurt Schindler's "From a City Window," Eugene Haile's "White Clouds," Morris Class' "The Unremembered" and two songs by Rachmaninoff, "O Thou Billowy Harvest Field" and "Floods of Spring." Although Mme. Mulford had generously added to her program during the evening, the audience refused to leave the hall until she had sung two encores at the close. Beautiful floral tributes bore further testimony to the regard in which this singer is held.

**CADMAN AND TSIANINA
CHARM THE METROPOLIS**

Emphatic Success at First New York Recital

Before an audience which filled Aeolian Hall completely (and whose size compelled Haensel & Jones, the managers, to turn away scores of late comers at the box office), Charles Wakefield Cadman, American composer and idealizer of Indian folksong, and Princess Tsianina, of the Creek Indian tribe, gave their first New York recital Tuesday evening, October 17. As an example of a unique program, the full scheme of the concert is reproduced here-with:

Examples by way of illustration:

"The Old Man's Love Song" (Omaha melody, harmonized by Arthur Farwell)

Primitive Sacred Music:

The Omaha Tribal Prayer (in the native tongue)

A Gregorian Chant of the Seventh Century (in Latin)

An Ancient Egyptian Chant (in Arabic Vocables)

A demonstration of involved rhythms of two Omaha ceremonial songs

Harmonized and idealized aboriginal tunes

I Found Him on the Mesa (Omaha)..... Cadman

Blanket Song (Zuni) Carlos Troyer

Invocation to the Sun-god (Zuni) Troyer-Cadman

Canoe Song (Ojibway) Burton-Cadman

Trio in D major, op. 56, for violin, violoncello and piano. Cadman

Allegro maestoso, andante moderato, allegro

Andante cantabile

Vivace energico

Mr. Bourstin and Mr. Gruppe,

with the composer at the piano.

A few native instruments of percussion and some Indian melodies and "love calls" played upon an Omaha flagelet

Songs:

Far Off I Hear a Lover's Flute (Omaha)..... Cadman

The Place of Breaking Light (Chippewa)..... Cadman

From the Land of the Sky-blue Water (Omaha)..... Cadman

Songs:

In the Forest (Ojibway)..... Burton

Ho Ye Warriors on the Warpath (Sioux)..... Cadman

The Moon Drops Low (Omaha)..... Cadman

It would be difficult to describe the undeniable charm of this Cadman-Tsianina entertainment, which is not a recital in the ordinary sense, and yet makes its appeal primarily through its musical qualities. The manner in which Mr. Cadman delivers his explanations of Indian tunes, is one reason for the enjoyment of his auditors, as his remarks are terse, luminous, and happily free from prolonged historical exhortations and borsome scientific data. He presents his facts so that the average untechnical listener grasps them as readily as the musical expert. His talk is an unalloyed delight, and its instructiveness is not resented by the audience because of the unpedantic manner in which it is put forth.

Musically the Cadman-Tsianina recital offers material of the most alluring kind, from the native Indian sounds made skillfully upon their instruments by Mr. Cadman, to the finished and attractive song ministrations of charming Princess Tsianina. Her voice is of exceptional sweetness and sympathy, and she uses it with fluency and art, technical and interpretative. In her typical Indian garb, the handsome maiden presents a most engaging picture for the eye.

Cadman's songs created their customary insinuating ef-

fect, especially as delivered by Tsianina. The composer's trio is an excellent piece of music, direct, spontaneous, exuberant. It is not chamber music in the sense that it makes for formal expression. In it, Mr. Cadman had no wish to astonish or mystify musicians, but merely to put into tone some of the thoughts and emotions aroused in him by contemplation of things American, chiefly Western, outdoors. In that respect his music depicts faithfully, for it breathes optimism, the joy of living, the beauty of love and of Nature. The audience liked the composition exceedingly. It was played with admirable swing and lilt by the composer and those two other splendid musicians, Arkady Bourstin and Paulo Gruppe.

Among those who made up part of the uncommonly representative audience were Alice Nielsen, Maud Powell, John McCormack, Harry Gilbert, Fay Foster, Francis La Fleisch (son of the chief of the Omaha tribe), Alice Fletcher, Arthur Bergh, Dr. William C. Carl, Omohundra and his wife (Sioux Indians), Henry K. Hadley, Irene Eastman (Indian), Frank Damrosch, Tali Esen Morgan, Oley Speaks, Platon Brounoff, Mr. and Mrs. Charles H. Ditson and B. M. Davison, of the White-Smith Company, Cadman's publishers.

Dr. Voorhees Establishes Interesting Experiment

Dr. Irving Wilson Voorhees, throat specialist, whose interesting articles on "The Voice Problem" in the MUSICAL COURIER have been widely read and discussed, has received so many requests for professional advice from singers and pupils of small means that he has decided to inaugurate a "free voice clinic" on four evenings during the month of November only. It is Dr. Voorhees' object to aid those interested in voice culture who cannot afford a specialist's fee. At each consultation general bodily health and development will be carefully gone into, especial attention being given to a study of the formation and disorders of the nose, throat and ears.

In certain cases of vocal difficulty without physical signs, tests at the piano will be carried out as an aid to diagnosis. No suggestions will be given to any patient which might in any way undermine the teacher's influence, and the rights of the latter will be rigorously respected at all times. The objective of this new departure is co-operation, not criticism. Where especially requested a type-written report and diagnosis of the findings in any case will be sent to the teacher by mail.

The following rules must be complied with: (1) Application in writing for an appointment, setting forth very briefly the cause for which consultation is sought. Telephone inquiries will not be answered. (2) A letter from a physician or singing teacher declaring that the applicant is unable to pay for professional services. (3) Satisfactory applications will be filed in the order of their receipt, and the person concerned will be notified by mail at least three days in advance of his consultation hour. Interested teachers and physicians will be welcomed if the patient requests their presence. (4) Each applicant will be allowed only one visit. (5) Self-addressed stamped envelope for reply.

All inquiries should be mailed to I. W. Voorhees, M. D., 14 Central Park West, New York City.

**Frederick Haywood Pupil Sings
Prominent Role in "The Blue Paradise"**

Louise Kelley, with a long list of light opera appearances to her credit and with the Aborn Opera forces, is now singing in "The Blue Paradise." Monday evening, October 9, she appeared at the Majestic Theatre in Brooklyn, and convinced her audience that she was well equipped for her part in every detail.

During the weeks that "The Blue Paradise" is being given in the vicinity of New York City, Miss Kelley will avail herself of a daily lesson with Mr. Haywood, for the purpose of preparing a concert repertoire for the spring.



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**PHILADELPHIA FAITHFULLY
RESPONDS TO OPENING NIGHT CALL**

First Concert of Symphony Orchestra's Seventeenth Season, Under Stokowski Direction, Attracts Big Audience

Philadelphia, October 14, 1916.

With a motion of the baton, and the resulting initial tones of Beethoven's majestic "Coriolan" overture on Friday afternoon last, the seventeenth season of the Philadelphia Orchestra was inaugurated at the historic Academy of Music.

The program comprised a particularly commendable selection, possessing as it did, marked educational possibilities, decided tonal enchantments and unlimited enjoyment in general to the large and appreciative audience.

The one and only intimation suggestive of criticism would tend to question the wisdom of such a lengthy and mental taxing program.

The overture was followed by Brahms' F major symphony and Reger's "Variations and Fugue on a Theme by Heller," the closing number being Sibelius' tone poem, "Finlandia." The symphony, with its commanding interest, its exquisite coloring and manifold beauties, was masterfully rendered, making, as it did, a strong appeal to the multitude of the faithful who tarried not, but obeyed the call of the opening night. Stokowski's exposition of the work was vital in its entirety and displayed a wonderful grasp, conjoined with keen appreciation of the limitless possibilities contained therein.

Max Reger's "Variations and Fugue," rendered in the nature of a memorandum to the composer, is a scholarly work, and with the probable exception of the fugue is more intellectual than emotional. The variety and number of forms accorded the theme is indeed remarkable, while the intricacies of orchestration are worthy of note. Yet with all it was difficult to maintain a direct interest throughout the rendition, as variation followed variation and contrast succeeded contrast. Finally, however, the masterful fugue was delivered. It acted as a stimulant, aroused the mind and awakened us to the authoritative interpretation of the variations as a whole.

The "Finlandia" was given with assurance and breadth, the tonality being warm and the vigor of the inspiration well portrayed.

With the exception of nine additional men and the installation of Hans Kindler as premier cellist, the personnel of the orchestra remains the same as last year.

The new stage arrangement, designed to improve the acoustics, is of a temporary nature and will be used experimentally until the most desirable results obtainable are secured. The setting will then be made permanent, after which the committee plans to have it decorated by an artist of wide reputation in this field of endeavor. At

present the setting is painted light buff, which admirably harmonizes with the surroundings and is restful to the eye. The orchestral tone under the new arrangement seemed to be somewhat smothered and constricted at the first concert of the season.

G. M. W.

Debut of Levitzki, Pianist

Mischa Levitzki, a young Russian who has spent the most of his life up to the present in New York, gave a piano recital in Aeolian Hall on Tuesday afternoon, October 17, at which he demonstrated to his fellow citizens that he has been exceedingly well trained. His technic is altogether reliable and his touch that of a man of temperament and musical sense. He was able to produce powerful climaxes with no apparent exertion and his very soft

and fugue, transcribed by Liszt, was massive, full and masculine. The fine rhythm and the sense of proportion in the gradation of climaxes were notably good. This same rhythmical virility was admirably suited to Beethoven's "Waldstein" sonata, which followed. Except for the rhythm, however, the pianist made this sonata poetic and persuasive rather than vigorous and compelling. His interpretation of it will not soon be forgotten by those who heard it and who recalled the young artist many times to the platform. "Des Abends," "Aufschwung," "Warum" and "Traumesirren," from Schumann's "Fantasias," were among the most enjoyable of Mischa Levitzki's interpretations. The same instinct which made him play Beethoven in a poetic manner was well suited to the muse of Schumann. Chopin's A flat major ballade, F minor nocturne, and E minor waltz were perhaps the least convincing of the pianist's work on this occasion. His interpretation of the Gluck-Brahms gavotte and Mozart's vivacious "Marcia alla Turca" was excellent. The recital ended in a blaze of brilliancy with Liszt's rhapsodie, No. 5.

Boice Resident Pupils Accepted

Mrs. Henry Smock Boice and Susan Smock Boice, at the head of the Boice studios, New York, have room in their large new studio apartment for several resident students. The genial atmosphere and the many opportunities for a social life, co-ordinated with the study of vocal music, is exceptionally attractive as presented by the Boices. They have had resident pupils from such distant points as Kansas, Texas and the Pacific Coast. The fact that some of these students plan to return this season is the best endorsement of their home life with the Boices. As room is limited, it will be well to get in touch with these eminent teachers and whole hearted hosts at once.

The Music Hall in the Grand Central Terminal

The Country Life Permanent Exposition in the Grand Central Terminal, Forty-second street, New York, has again this season accorded the privilege of gratuitous use of its music hall to musical organizations, societies and clubs having for their purpose the general uplift. Communications in regard to same should be addressed to R. H. Sexton, the managing director.

A Zimbalist Recital

At his Carnegie Hall recital on Saturday afternoon, October 21, Efrem Zimbalist played works by Bach, Beethoven, Paganini (D major concerto) Ernst ("The Last Rose of Summer" for violin alone), Godowsky's lovely violin morceau "Wienerisch," Huss' melodious berceuse, Hubay's "Zephyr," and a transcribed Chopin mazurka.

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ST. LOUIS BEGINS ACTIVE SEASON

Numerous Concerts and Recitals Promised—Schools and Colleges Open—Notes of Interest

The sale of seats for the St. Louis Symphony Orchestra this season is much better than last.

Elizabeth Cueny's Recitals

Elizabeth Cueny reports that the response for season tickets to her Friday morning musicales, to be held at the St. Louis Women's Club, is good. She also reports many out of town orders for the Ellis Grand Opera Company, and for Leo Ornstein's piano recital at Sheldon Memorial on October 21.

Dawley and Ruemmeli Begin Season

These gifted musicians, who recently returned from Europe after brilliantly successful appearances in various cities, have opened an attractive studio together in the Studio Building, where they will teach a large class when not absent fulfilling concert engagements. Miss Ruemmeli will begin the season with three recitals in St. Louis, to be followed by a tour of the East and South, and will no doubt repeat her European successes. Miss Dawley, who won such favorable criticisms on her appearances in America last season, has also been very successful in her teaching and will instruct a rather large class this winter, in spite of her many recital engagements in the South and West.

Heink Conservatory of Music

The Heink Conservatory of Music has opened with such a large enrollment of students that the enlarging of its quarters and the engaging of additional teachers has become imperative. Among those who have lately been added to the faculty of this new St. Louis musical institution are Agnes Gray, who holds the chair as head of the violin department of Lindenwood College and of the Monticello Seminary; Alma Schulze, widely known concert vocalist and teacher; Catherine Ledman, elocutionist and teacher of wide experience and recognized ability.

Kroeger School of Music

The Kroeger School of Music, of which Ernest R. Kroeger is director, has opened for the season with a very large attendance. This school has had a steady growth since its foundation twelve years ago. The various departments—piano, violin, voice, organ, etc.—have teachers of the very first rank. Pupils are received in all grades and in all branches, and both studio and concert hall recitals are given from time to time, to show the character of work done.

Clara Wüllner's Orchestral Engagements

Clara Wüllner, an artist under the direction of Mrs. Herman Lewis, has many orchestral engagements to fulfill this season. She will be the first pianist in the United States who will play "Der Fluss" ("The River") concerto by Selim Talmgren.

St. Louis Concert and Teachers' Agency

One of the prime aims of the Heink Conservatory of Music, affiliated with the St. Louis Concert and Teachers' Agency, is to advance American home talent to a more successful competition with talent imported from other countries. Its co-operation with the National Federation of Musical Clubs is promising most interesting developments.

Notes

The writer, in making the studio rounds, found the following teachers very busy: Stella Kellogg-Haines, Franklyn Knight, Rosalind Harris-Sternberg, John Bohn, Georgia L. Cunningham and Clara Meyer.

Leo Zumsteg, a talented pupil of Samuel Bollinger, has accepted the position as head of the piano department of the Bollinger Conservatory of Music, at Fort Smith, Ark.

May Birdie Ditzler resumes her piano teaching on October 1 in the Studio Building.

M. B. D.

W. H. Cloudman Recovered

From a Serious Illness

William H. Cloudman, press agent for the M. H. Hanson office, will shortly return to New York to resume work after recuperating for four weeks at his mother's home, Elgin, Ill., following a serious operation performed at the St. Joseph Hospital, city. Before returning to New York, Mr. Cloudman will attend several of the concerts to be given in the Middle West by Leo Ornstein and Marcella Craft, which will keep him busy there until about November 20.

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The sixteenth season of Symphony Orchestra concerts, given under the auspices of the Musical Arts Association, Adella Prentiss Hughes, manager, will consist of ten evening concerts and two afternoon concerts for young people. Six leading orchestras of the country, with distinguished soloists, will be heard. The dates for the series of concerts are: October 31, Chicago Symphony Orchestra, Giovanni Martinelli, tenor; November 16, Cincinnati Symphony Orchestra, Maud Powell, violin; November 28, Philadelphia Orchestra, Ossip Gabrilowitsch, piano; December 12, Chicago Symphony Orchestra, Efrem Zimbalist, violin; January 12, New York Symphony Orchestra, Ernest Schelling, piano; January 25, Boston Symphony Orchestra; February 9, New York Symphony Orchestra, Julia Culp, mezzo-soprano; February 27, Cincinnati Symphony Orchestra, Ethel Leginska, piano; March 16, New York Philharmonic Orchestra; April 10, Chicago Symphony Orchestra, Emmy Destinn, soprano. The two afternoon concerts for young people will be given by the New York Symphony Orchestra, Walter Damrosch, conductor, on Saturdays, January 13 and February 10.

Adella Prentiss Hughes' Artist Recitals

Mrs. Hughes' artist series consists of six recitals which will be given at Gray's Armory. Following is the list of artists engaged: October 18, Josef Hofmann, pianist; November 8, Ignace Jan Paderewski, pianist; January 16, Alma Gluck, soprano; February 5, Fritz Kreisler, violinist; March 6, Mischa Elman, violinist; March 23, Mme. Schumann-Heink, contralto.

The People's Concert Course

Mrs. M. A. Fanning announces a series of six concerts to be given on Sunday afternoons at Gray's Armory. Frances Alda, the first artist to appear in this course, will be heard in a recital, October 15. The other artists to appear are Pasquale Amato, baritone, and David Hochstein, violinist, November 5; Fay Cord, American soprano, and Wm. Morse-Rummell, violin; December 3, Evan Williams, tenor, January 7; Helen Ware, violinist, and Caroline Hudson Alexander, soprano, February 18; Christine Miller, contralto, and Boris Hambourg, cellist, March 18.

Fortnightly Musical Club Recitals

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certs, there will be six artist recitals. The opening concert, November 7, will be a song recital by Oscar Seagle, baritone, assisted by Mrs. Sol Marcossen, pianist, and Frank Bibb, accompanist; December 5, a piano recital by Fannie Bloomfield Zeisler; December 19, Irma Seydel, violinist, assisted by Fortnightly members; January 23, the Kneisel Quartet; February 20, Paul Reimers, tenor; March 20, Julia Heinrich, soprano.

Mrs. Sanders Will Bring Pianists

Mrs. Franklyn B. Sanders will bring three distinguished pianists this season. Percy Grainger will be heard February 22; George Copeland, March 8; Guiomar Novaes, March 22.

Boston-National Grand Opera Company

The Boston-National Grand Opera Company will appear at the Hippodrome on the evenings of November 20, 21 and 22, with a matinee on the afternoon of the last day. The engagement will be under the auspices of the Musical Arts Association, Adella Prentiss Hughes, manager.

San Carlo Opera at Colonial

The San Carlo Opera Company will come to the Colonial Theater the week of October 16. Mrs. M. A. Fanning is the local manager.

McCormack, October 8

John McCormack will give a recital Sunday evening, October 8, at Gray's Armory.

Robeson Concert

Lila Robeson, contralto of the Metropolitan Opera Company, and Sol Marcossen, violinist, will give a concert at the Windemere Methodist Church, Tuesday evening, October 3. This will be Miss Robeson's last appearance in Cleveland this year, as she leaves soon for New York for her winter's engagement.

Organ Notes

William B. Colson gave his first twilight organ recital at the Old Stone Church on Monday afternoon, October 2. He had the assistance of Edwin H. Douglass, tenor.

The opening recital of the Guild of Organists was given by Edwin Arthur Kraft, Monday evening, October 2, in Trinity Episcopal Cathedral. He was assisted by the Cathedral Choir.

B. F.

Volpe Institute of Music Engages Paulo Gruppe

Paulo Gruppe, cellist, has been engaged to teach at the Volpe Institute of Music, New York, this season. Mr. Gruppe's headquarters, therefore, will be in New York, and from there he will fill his concert engagements under the management of R. E. Johnston, who has made many bookings for the cellist.

Mr. Gruppe's work at the Volpe Institute of Music, aside from giving cello instruction will include the coaching of



PAULO GRUPPE.

pianists in sonata playing and the development of their general musicianship. This announcement will be of interest especially to cellists who have been particularly attracted to the work of Mr. Gruppe on his concert tours throughout the country.

Gruppe, as is quite generally known, is a pupil of Pablo Casals and of the Paris National Conservatory. His first New York solo appearance will be in the Biltmore series in December. Last Tuesday, however, he played in a trio by Cadman at the latter's first Aeolian Hall recital.

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**Efficiency of Rector System
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No better proof of the efficacy of the Rector System could be adduced than the splendid work of the pupils of the Von Stein Academy at a recital given on the evening of October 10 at the Gamut Club auditorium, Los Angeles. It is needless to give the program in full. The first part consisted of smaller pieces played by the younger pupils, who, without exception, showed that entire ease and poise which is only possible when the music has been completely absorbed by the brain as well as by the fingers, a point that is insisted upon by the Rector system, and so controlled by the system of credits that is a cardinal feature of the Rector System that it cannot be overlooked or hastily passed over with insufficient attention. Those who appeared in this portion of the program were: Vera Culp

(class of Miss Mitchell), Leonore Rose (class of Miss Hammerton), Myrtle von Stein (class of Miss Mitchell), Hubert Tucker (class of Mr. Hilburg), Hazel von Stein (class of Mr. von Stein), Helen Folette (class of Mr. Hilburg), Laura Tallman (class of Mr. von Stein). Perhaps it should not be said that these pupils played small pieces, for works like the Beethoven minuet in G, the Ravinia Etude and the Moszkowski E major waltz should certainly not be so classed.

Following this, Tschaikowsky's fifth symphony was played in the two piano arrangements by the Misses Payson, Mitchell, Hammerton and Tallman, Mr. von Stein conducting. It was an extremely clear cut and effective performance. Mozart's concerto in D minor was played by Dorsey Whittington, a boy about sixteen years old, with the maturity of a finished artist and with evidence of such appealing magnetism that two encores were de-

manded, in response to which he played the lovely staccato etude of Friml and Chopin's "Revolutionary" etude. It needs not the magic of a prophet to foretell a brilliant future for this young artist should he adopt a public career. The program was closed by Loretta Payson, who played Moszkowski's "Caprice Espagnole" and the Liszt polonaise in E major, and Reta Mitchell, who gave D'Albert's "Serenata" and Liszt's etude in D flat.

This was the 343d students' concert of the Von Stein Academy and offered additional convincing proof of the excellence of that institution.

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